

SQUARE DANCING

DECEMBER, 1981

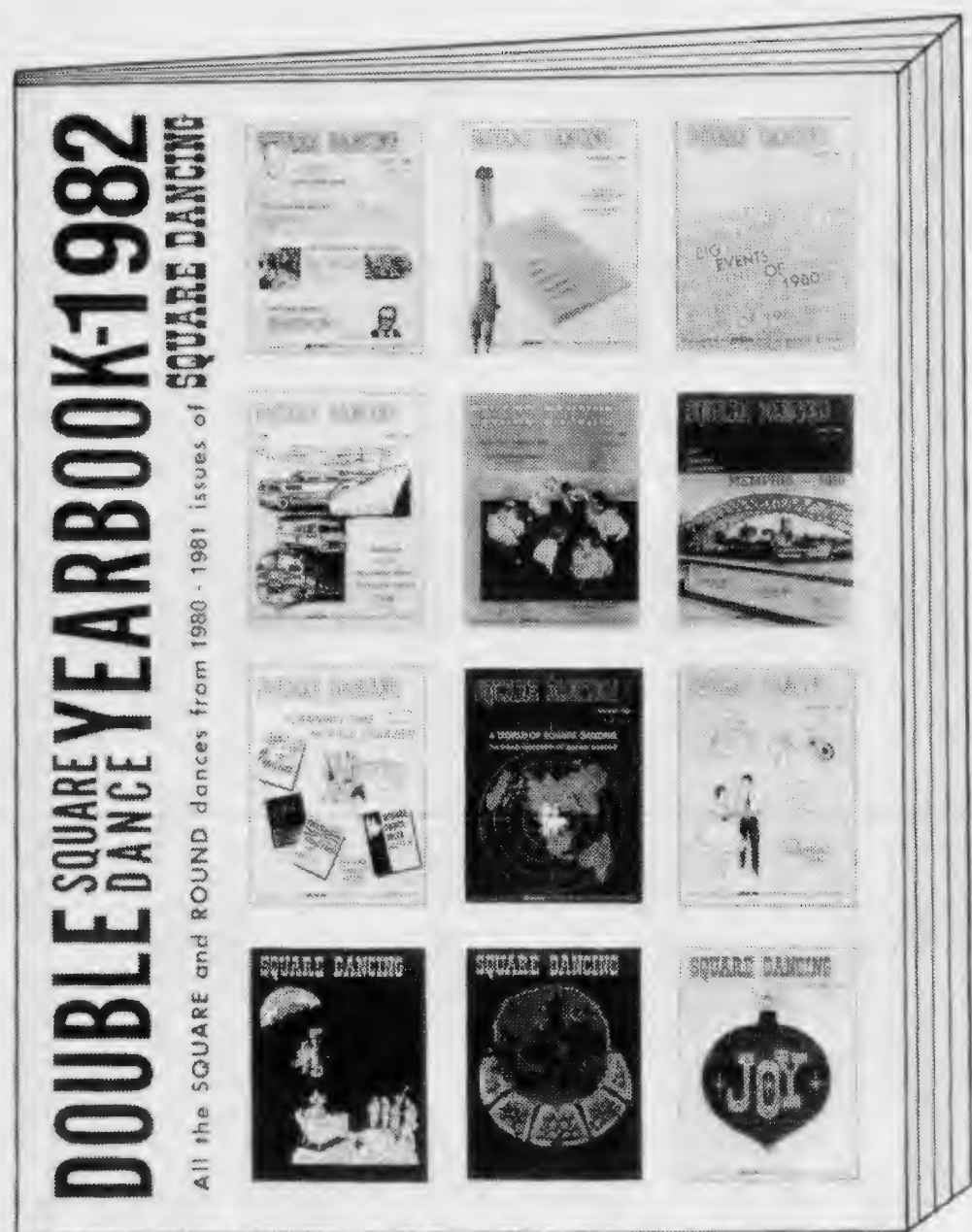
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Greetings*



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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

In Letters to the Editor, September 1981, someone asked for help from cigarette smoking. A lighted candle standing in a bowl of water which has some household ammonia added to it is a worthwhile trick. Good health and good dancing to all.

Thelma Seavey
Deer Park, New York

Dear Editor:

We have been remiss in not sending our thanks to you for selecting us as Paging the Roundancers for September. That your publication is widely read was evident from the many, many people who told us about the "nice article." The overall look of SQUARE DANCING is so professional and it is a tribute to the staff. Would an article telling how the magazine is put together and printed (along with pictures of your work place and staff) be

as interesting to our many readers as it would be to us?

Hi and Cookie Gibson
Mission Hills, California

Thank you for the kind words and for the idea. Watch for a future issue of SQUARE DANCING. — Editor

Dear Editor:

I would like to write to an American square dance family in the Los Angeles area. My husband and I are in our 30's, have one daughter aged 11, and have been dancing for about a year. We live about 12 miles from London and belong to a couple of clubs.

Pat Cole
194 Blake Avenue
Barking, Essex, England

Anyone interested in a pen pal? — Editor

Dear Editor:

Why haven't square dance callers started relaxed dancing for dancers who are not ready to go on to Plus I and II? This would help out quite a lot with drop-out problems.

Don Young
Miami, Florida

Dear Editor:

We dearly love SQUARE DANCING Magazine. Wish we had known of it much sooner. Our caller recommended it to us. It has done more to further our interests and
Please see LETTERS, page 95



SQUARE DANCING

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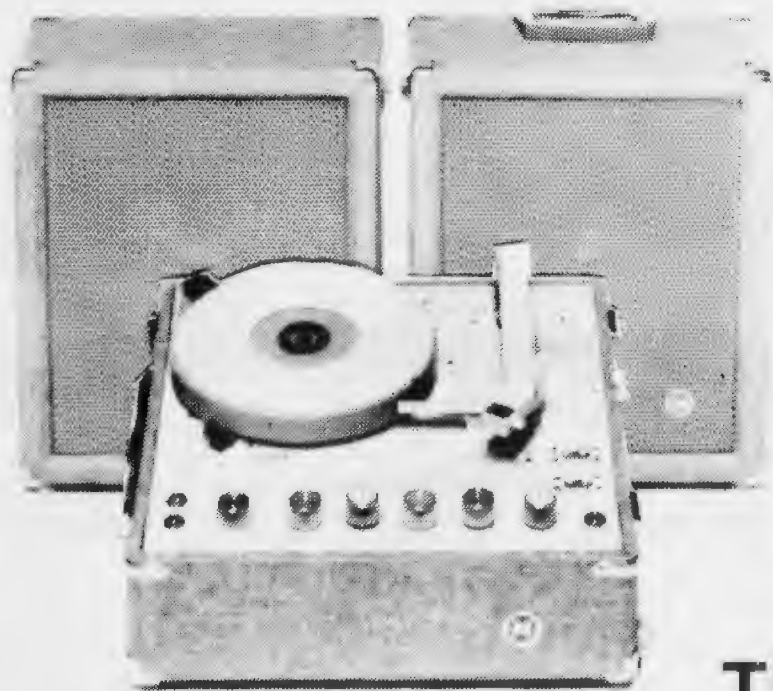
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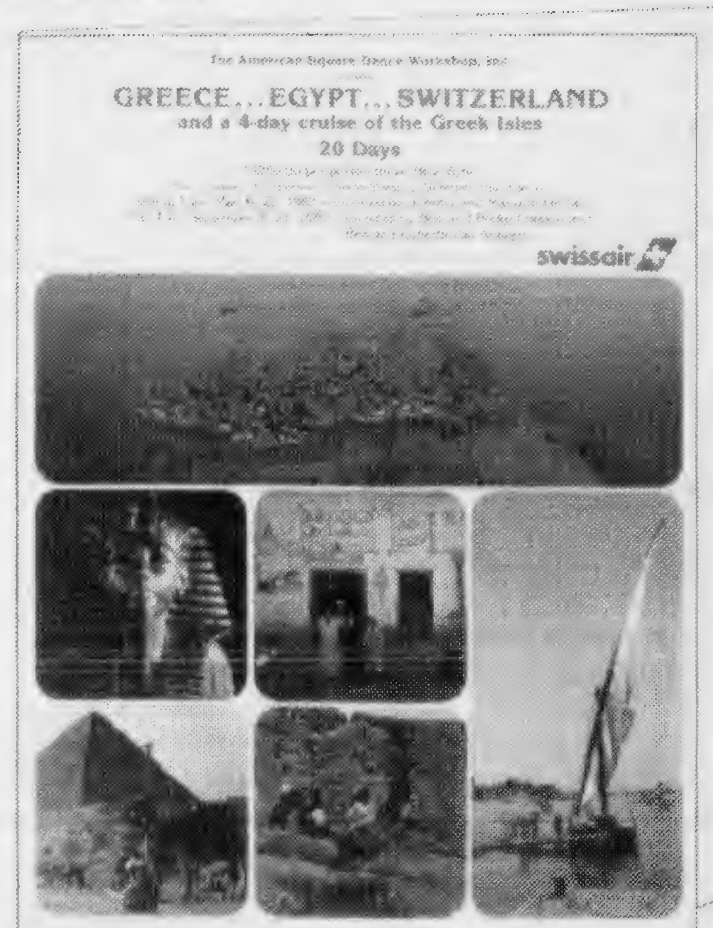
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December, 1981

LEST ANYONE EVER THINK that our life in the world of square dancing is routine and lackluster let us dispel the illusion with a recap of some of the happenings of the almost completed 1981. It has been a vintage year and a busy one. (And we thought things were slowing down!)

January — Off for a week in India. Our hosts, the Cultural Affairs Department of that nation, wanted an unofficial representative of American square dancing to witness their country's folk dancing and other attractions. Fantastic experience. Back just in time for Winter Asilomar.

February — Pacific Grove, California, on the Monterey Peninsula, has been the site of these square dance vacation institutes since 1951. Possibly the forerunner of multiple-staff vacations for dancers, Asilomar is still going strong after 30 years. Capacity is 200 dancers and they came again from all parts of North America and overseas to enjoy each other and to dance to a roster of outstanding callers and teachers. The two winter sessions were filled.

April — Callerlab had one of its most satisfying conventions in Kansas City, and while the attendance didn't reach the point that it will hit at next year's convention in Reno, Nevada, we were most impressed with all that has been accomplished. To be sure, there is more ground to cover — lots of it — but the machinery is there — the ideas are there — and each year, with the help of this dedicated group of caller/leaders, square dancing should indeed benefit. . . . Following Callerlab's acceptance of definitions, styling notes and timing of the basics and "freezing" the lists through Mainstream, we set out to

update the Handbooks — an on-going project for us which started back in the 1950's.

May — Legacy's 1981 biennial meeting in Denver was its best and most productive. This group of individuals from many parts of North America, with trustees coming from a number of countries overseas, is the *communication center* for square dancing. Membership includes representatives from every facet of this activity: the suppliers, callers associations, dancers and round dance leaders associations, publications, Callerlab, the National Square Dance Conventions, the Lloyd Shaw Foundation, The Sets in Order American Square Dance Society, the record labels, Roundalab — you name it, if it's a part of this activity then it's represented by Legacy in one way or another.

This year Legacy took on the additional responsibilities of operating the "Listening Posts" and "Square Dance Week." "Listening Posts" is the *trouble center* or *hot line* of square dancing. Any potential threat to the activity, if reported to a "Listening Post" member, is then communicated to those in the best position to find a solution. (More on this in a coming issue.) "Square Dance Week" which starts the third Monday in September and ends the following Sunday will get the full treatment next year — September 20-26, 1982.

June — The production of the 30th National Square Dance Convention in Seattle brought us into one of our favorite parts of the world. This year things got off to a flying start with a first-rate Asilomar reunion and ended with a several days' respite with old friends who never before had recognized us as the "terror of the volleyball court." It was a fine Convention, with more than 24,000 in attendance and some 18,000 taking part in setting a new record for the world's largest square dance. It will be interesting to see if the feat is accepted in the Guinness Book of Records. We had mixed feelings on this one as the previous record of 15,200 dancers (by engineer's count) and 35,000 spectators, set on July 13, 1950 as a feature of the Santa Monica Diamond Jubilee, was one that we helped to produce out here in California. Because that number danced all evening, it may still be some kind of record. Oh well, what are records for except to serve as goals for others to surpass?

July — Summer Asilomar — Another great session! Most of the month spent in the final editing of more than 2000 photographs for the two revised Basic Handbooks, completing the 1982 Premium Records and working ahead on the 1982 issues of SQUARE DANCING.

August — As a "gift" to the members of the touring New York Philharmonic Orchestra, conductor Zubin Mehta and his wife, Nancy, put on a luncheon at their Bel Aire home and invited us to treat the orchestra to a bit of American Square Dancing. It was a hot Sunday afternoon but nobody seemed to mind the temperature as our dancers joined with bassoon players, violinists, trombonists and drummers in an hour or so of uncomplicated dancing. Along with the musicians were a number of Hollywood celebrities. Angie, one of our dancers, will never forget the feeling she had when she went up to comedian,

Danny Kaye, and asked him for a dance. "Why darling," said Mr. Kaye, with that irrepressible twinkle in his eye, "I thought you'd never ask."

September — At 6:21 PM, on the 23rd of this month, Bill SJR 59, designating the Square Dance as the National Folk Dance of the United States of America, was passed in the Senate. There were 29 co-sponsors and the bill passed unanimously. The National Folk Dance Committee is continuing to work to get 218 co-sponsors for the companion bill, HJR 151, and to move the bill out of the Post Office and Civil Service Committee in the House of Representatives and onto the floor for a vote. Half the battle has been won; half is still to go. The positive adoption of both bills would terminate a lengthy, arduous campaign by a good number of dedicated square dancers. . . . The updated Caller/Teacher Manual for the Basics through Mainstream got underway with a four-person editorial staff. The project, which has been on the back burner waiting for the Basics program to be decided upon, calls for a loose-leaf edition which will reflect all the new definitions, styling and timing notes as approved by Callerlab, along with teaching hints, trouble spots and dance examples.

October — Good T.V. shots of caller Fenton "Jonesy" Jones on the reprise of the Beverly Hillbillies. . . . Oregon leaders have their hands full counteracting a square dancing—and beer TV commercial (this will be the subject for a coming issue). . . . The Barbara Mandrell TV spectaculars ran a color back-drop of square dancers during this month. . . . Chuck Jones, long-time square dancer, Oscar winner for his cartoons (Bugs Bunny, The Roadrunner, etc.) was honored by the Academy of Motion Picture Arts and Sciences and by family and friends for his contributions to the animation industry over a period of 50 years. Chuck's contributions to this publication in its early years will be remembered by many of our readers.

November — our 33rd Anniversary!

December — The years have gone fast — too fast. But 1981 saw much accomplished with still plenty left to do in 1982.

And so, from all of us to all of you, the Merriest of Christmases and a very Happy New Year!



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Our Season's Gift for You



IN THE CENTER SECTION of this issue is your copy of the new, 48-page, illustrated Handbook of the Mainstream and Plus Basics along with a sample of the Quarterly Selections. The Mainstream Basics which are "frozen" through March of 1984 have the endorsement of the Callerlab organization and include the definitions, styling and timing notes adopted by that group. We hope you will enjoy this special "extra."

If you would like a graphic comparison of today's square dance language with the vocabulary as it appeared exactly twenty years ago, take a look at the cover of the 1961 edition of The Basic Movements Handbook (right). This pocket book, the cover of which is shown here in its actual size, boasted 24 pages. Compare that, if you will, with the latest versions: Two Handbooks, each with 48 pages and each page the size of a page in this magazine. The two combined are equal in size and number of pages to an average 96 page copy of SQUARE DANCING Magazine. Of course the smaller version of the Handbook, which has been revised many times in the past two decades, was virtually without photographs. The 1981 editions each have more than 300 photographs, drawings and diagrams. So enjoy the Handbooks and,

Merry Christmas

This book is designed to help dancers and callers achieve a sense of cooperation and togetherness through uniform, smooth dancing.

The BASIC MOVEMENTS of SQUARE DANCING 1961 Edition



Reprinted from
The Official Magazine
of SQUARE DANCING

Sets in Order



Dr. Shaw and the 1939 dancers in front of the Capitol.

So They Gave Up Football

IN DECEMBER, 1939, the Associated Press did a full-page layout which was reprinted in many metropolitan daily newspapers. The heading of that layout is the title of this article. Photos covered almost the entire page. The short comment presented as a boxed item on the page, follows: "Twenty years ago, Cheyenne Mountain High School had only 50 students, but it borrowed a few grade school boys and produced a mighty, undefeated football team that was the talk of Colorado. Right then C.M.H.S. voted to give up football. Merry-eyed Dr. Lloyd Shaw, superintendent, had convinced the students that 'fun for fun's sake' builds better character than 'fun for glory.' So football went out and dancing came in. Before long, the dancers became a state attraction. Now they are booked as professionals and tour the nation, making trips to both coasts during the last year. Enrollment has increased to 120 in the high school and there's far more competition to make the dancing teams than there ever was in football."

For those readers who are not familiar with Dr. Lloyd "Pappy" Shaw, the above gives but a brief insight into his philosophy about life and people. His unusual educational methods were widely studied during his tenure at Cheyenne Mountain High School. His enthusiasm for square dancing and his dance research brought about a resurgence of its popularity and made possible what all of us enjoy today.

Herb and Erna Egender of Aurora, Colo-

rado, are active dancers, callers and cuers, and were students at Cheyenne Mountain High School and participants in the early square dance trips the school made. The Egenders have generously loaned some of their early photographs of that period and *The Long Shadow*, the bulletin of The Lloyd Shaw Foundation, has given us permission to reprint an article Erna wrote about her experiences.

NATL. FOLK. FESTIVAL WASH., D.C. — 1939

by Erna Egender

What an exciting spring it was for 17 young high school students! That spring of 1939 we were looking forward to a wonderful trip to Washington, D.C., the nation's Capital! We were to represent Colorado at the Sixth Annual National Folk Festival as an added attraction (not competitors) on April 27, the first night of the Festival. The audience received us with such enthusiasm that Pappy was asked if we could appear at all three performances. But I'm getting ahead of my story.

For several years, Pappy Shaw and his Cheyenne Mountain Dancers traveled throughout Colorado giving exhibitions for high schools, civic organizations, conventions, etc. At the time we were dancing, the exhibitions were usually 2½-hour programs consisting of four sections. The Early American section opened the show with the girls

dressed in hoop skirts and the boys in cutaway coats, high collars and bow ties. This section included quadrilles, mazurkas, line dances, etc. done as they were brought from England and Europe to the New England states. Then followed a group of European folk dances with the dancers costumed in colorful dress representing various countries. The third section was Mexican dances. Who could ever forget the beautiful Matlanchines done to the beat of a tom-tom or the equally beautiful Mexican varsouviana? The fourth and final group of dances was the Western Square or Cowboy Dances. Needless to say, this was a lively finalé with the cowboy boots, long pioneer-type dresses and much fun. Many times, after a performance, Pappy would invite people from the audience to dance the squares with us. In this way, he was introducing square dancing to each area visited. And then came the opportunity to spread this fun activity even further.

There were many hours of practice for sev-

The stories about Lloyd "Pappy" Shaw have filled these pages over the years. This account of the early days provides a different concept.

eral months. Then the tryouts — what excitement! After the exhibition team members were announced, there were many more hours of practice. In addition, we were also busy with homework. We all were required to have the class work we would miss completed before we left on the trip. Fortunately one



Herb Egender helps load luggage.

week of this trip was during Spring Vacation, so we had only two weeks' work to contend with.

Pappy had several programs booked at colleges on the return trip to help pay expenses. The good people of Colorado Springs also helped before we left by attending some benefits, one of which was presented by the American Legion. It was an evening of exhibition dancing followed by the crowd trying its first square dancing with us. The admission for the evening was a whopping 25¢. The bus we traveled in had been given to the school by a kind benefactor.

We drove to Washington, D.C. via the southern route, seeing any and every sight along the way that was of any historical value. At that time, there was only one 'cottage camp' (later called motels) in the Capital city. Many of the groups that were competing in the folk festival stayed at the cottage camp where we were. This was an education of a different kind. We were there five days and the Shaws were complimented on the behaviour of our group. By comparison, we truly were well-behaved young people.

(To be concluded next month.)



This AP story helped spread the square dance story.

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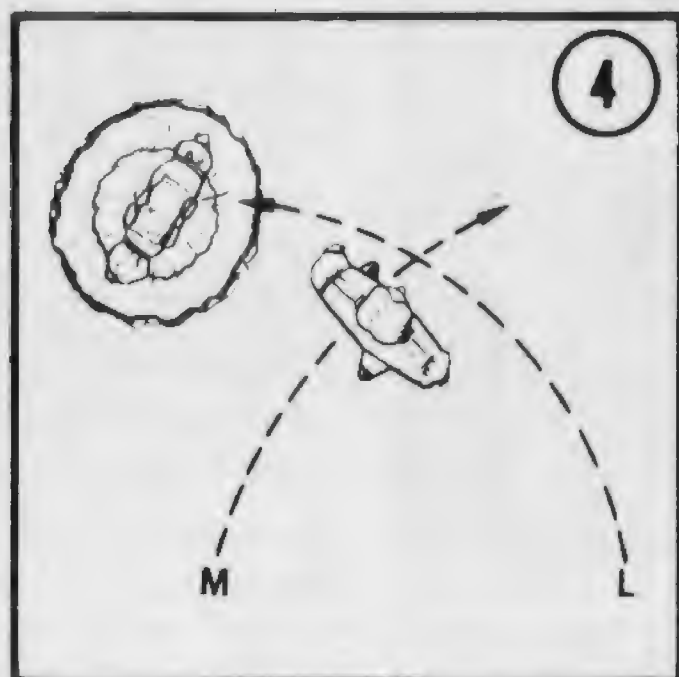
Dear Dancer

Without fully realizing it, square dancing has been following a number of definite rules upon which our dances or traffic patterns have been established. That is to say, the rules have been with us all of the time but not until Callerlab put out its recent Basic lists, have these rules been clearly stated. They appear now in the new illustrated Handbooks and you'll find them described in the final pages of the Mainstream and Plus Movements Handbook bound into the center of this issue. Let's take a look at them and see how they affect what we do as we dance.

Rules are tools that help make learning easier. When you look closely at them you'll see they do make sense. For example, facing dancers (1 and 10) can be a man and a lady, two ladies, or two men. While certain basics can

be danced from any combination of the sexes, i.e., a do sa do, pass thru, etc., others, such as a partner swing, star thru, curlique, etc., can only be done if one man and one lady are involved.

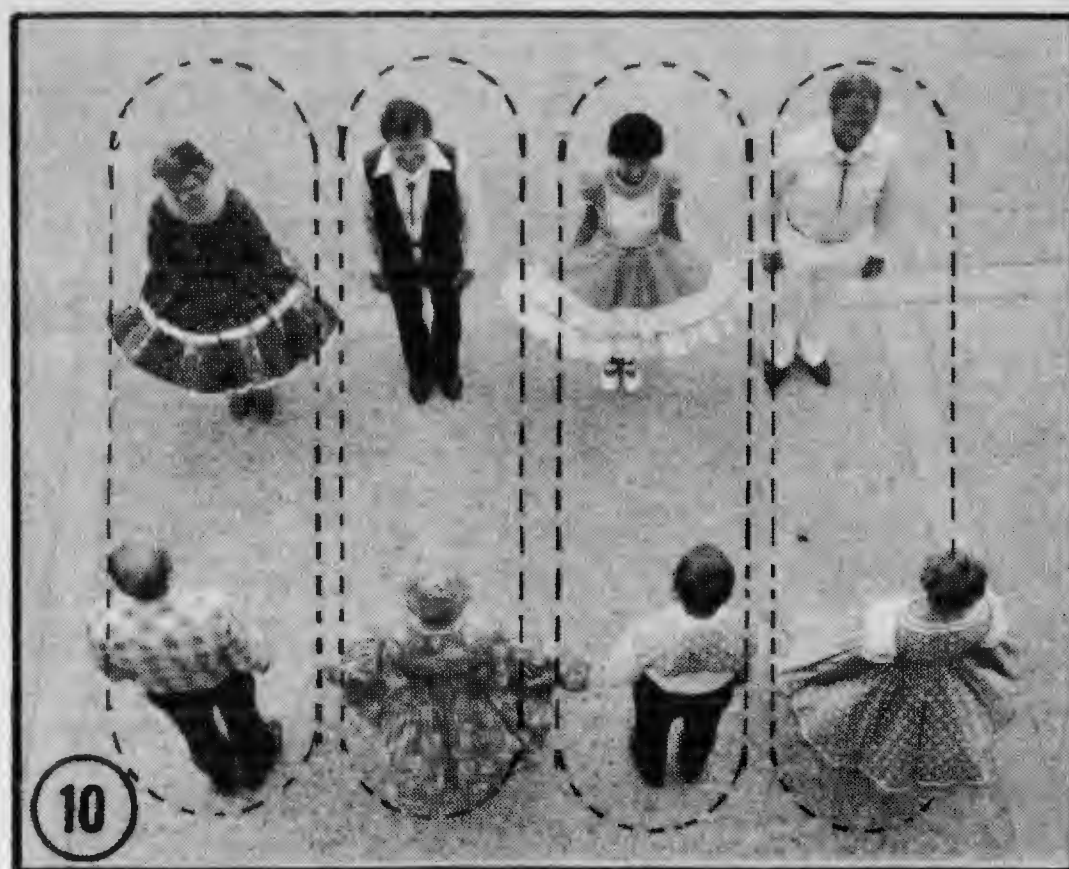
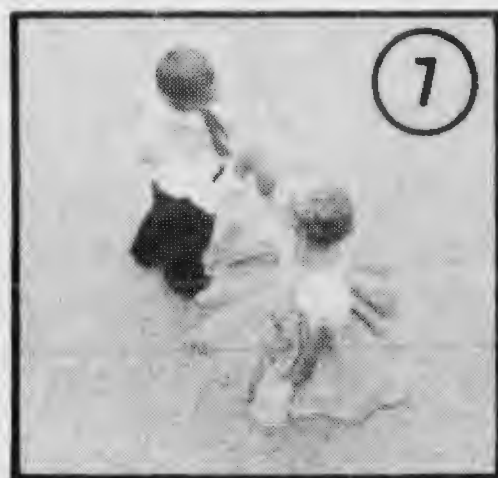
It's interesting to note that two of the rules involve movements where couples are passing each other. In the passing rule, dancers always pass *right* shoulders (2) and is probably best illustrated when two couples pass thru (3). The crossing rule applies "whenever two dancers are facing in the same direction and are required to cross. The right hand dancer passes to the left in front of the left hand dancer, while the left hand dancer passes to the right behind the right hand dancer." In this instance, while the dancers move past each other, their left shoulders are adjacent



Discovery is an on-going feature that stresses quality in how and what we dance. Starting with the October issue, this feature progresses with the newer dancers.

momentarily (4 and 5).

Read over the same position rule, the facing couples rule and the ocean wave rule as they appear in the back of your Handbooks and you'll see the logical reasoning. Two facing dancers who are walking toward each other (6) and required to occupy the same position, join right hands in what is called a mini-wave (7) so that, in effect, they are sharing that position. Similarly when facing couples (8) are told to do a swing thru, spin the top, fan the top, etc., they step momentarily into a right hand ocean wave (9) and then move on into the call. The exception, of course, would be if they are required to do a left hand call such as a left hand swing thru. In this case, they would step momentarily into a left hand ocean wave and then move into the call.



Another rule covers the instances when two dancers are in a mini wave (7) or in a right hand ocean wave (9) and are directed by the call to do a movement that would normally be done by two facing dancers or two facing couples. In this instance, two dancers in a mini wave (7) told to do a turn thru would simply go ahead and do the movement, the right hand contact already having been made. In the case of dancers in the right hand ocean wave (9) being told to do a right and left thru they would move by with that right hand and finish it off with a courtesy turn.

A Message for New Dancers

Time goes rapidly during the weeks of a new dancers' class. If your classes started in late September, you have already completed ten lessons and the language of square dancing should be getting more familiar. Perhaps you've discovered that by checking the pictures and descriptions in your Basic Movements Handbook against what your caller is teaching each night, your learning process becomes just that much more efficient. While it will still be a little while before you move on to Mainstream, you can get a preview of what lies ahead by checking the Illustrated Mainstream (and Plus Movements) Handbook in the center of this magazine. And, don't forget, if something isn't clear to you, if something your caller has presented does not register, go up before the class session is over and talk about it. You are a part of the class and it's important to the callers/teachers that you and all the members of your class grasp each basic as it is presented before moving on to the next. Happy dancing!

TAKE A GOOD LOOK

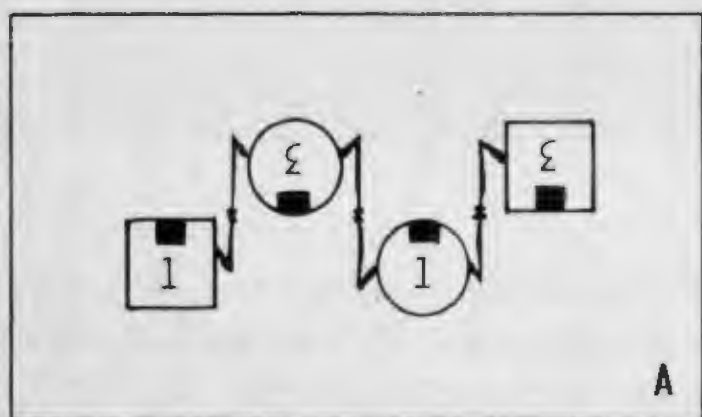
a feature for dancers



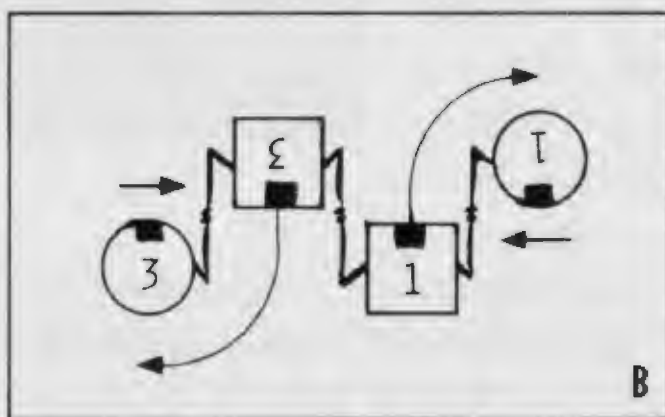
JOE

BARBARA

A LOOK AT THE STYLING NOTES



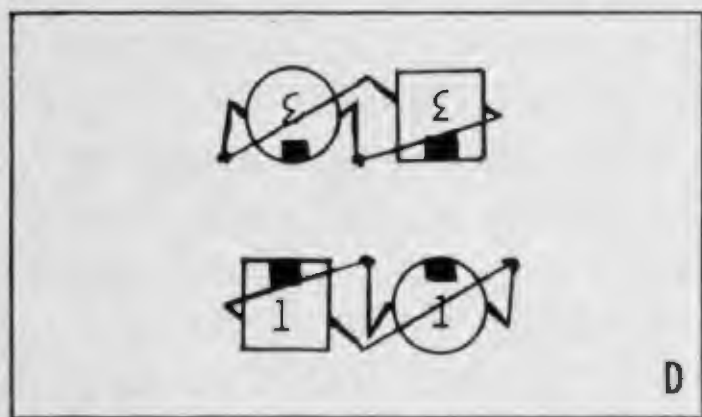
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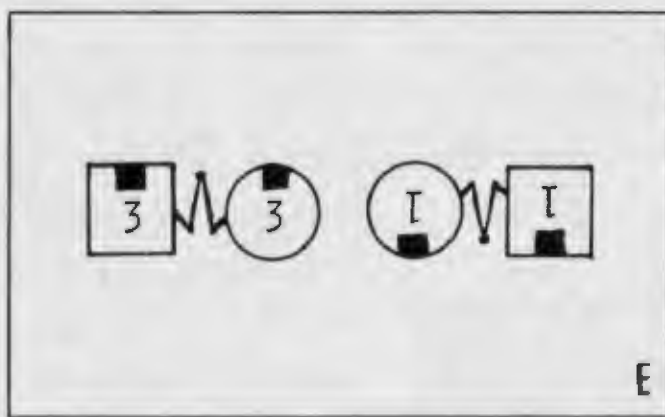
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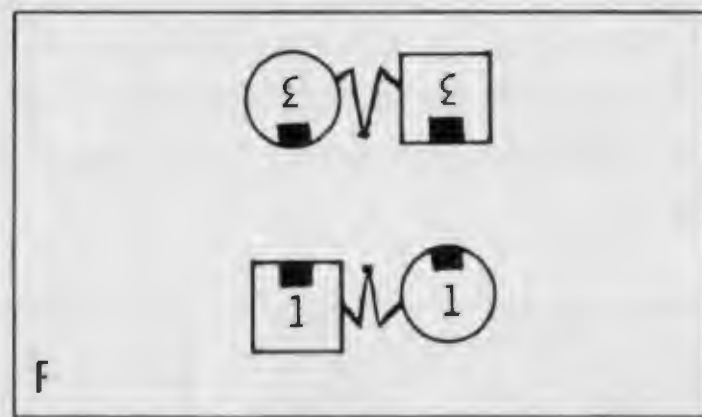
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BARBARA: We've been noticing the Callerlab-approved styling points in the new Basic Movement Handbooks and note what is prescribed for dancing the various movements. When doing this, one can't help but become aware of the habits that have crept in to the activity in recent years.

JOE: For instance, in a recycle from an ocean wave (M/S 68) hands are not used. The ends of the wave simply cross fold and the centers fold behind the ends and follow them around and then face in to end as two facing couples. Note too, that in an eight chain thru (M/S 51) those dancers reaching the outside of the formation actually do a courtesy turn rather than giving a left hand and pulling by.

BARBARA: One thing that Joe and I have noticed in the styling notes is the definite attempt to avoid useless hand switching from one movement to the next. The styling notes indicate that hands should be "ready" for whatever comes next. One habit we notice is the tendency to move into a "hands-up" varsouvianna position before doing a wheel and deal. When one realizes that it is awkward when hands have to be switched before doing

a right and left thru or virtually any other follow-up basic, it's easy to grasp the significance of simply going to a normal couple dance position with inside hands joined and arms bent slightly.

JOE: For instance, starting from an ocean wave (A), a swing thru leaves the two men momentarily in the center (B). If the next move requires the men to run right around the girl and then all wheel and deal, we should not go varsouvianna position (C). Why? Because following a wheel and deal when we end up facing the other couple (D), we have an unnecessary, momentary unscrambling of handholds before we can do a square thru or a right and left thru or virtually any other basic. On the other hand, if following the boys run (B), the couples simply stand side by side and join inside hands (E), they are ready, following a wheel and deal (F), for a simple release that allows both hands to be free for whatever call comes next.

BARBARA: It's catch-up time for many of us but we're finding there's a definite satisfaction when we know that our styling is uniform with the rest of the square dance world.

The Dancers

Walkthru

THE NAME OF YOUR CLUB IS WHAT?

by Andy Frazier, Dedham, Massachusetts

H EY, LET'S DANCE! Square 'em up! Believe it or not, these are actual names of square dance clubs. At the Nationals, whether they be at Memphis or Louisville, Atlantic City or Anaheim, Seattle or Detroit, you will meet people from all over the world proudly displaying their colorful club banner, with the name of their club prominently printed thereon. The names will simply fascinate you.

Picture, if you will, the Goofer Hoofers traveling to pick up a banner from the Hoofers only to find out that the Foul Ups and the Kans and Kants also showed up for the same banner. Or there are the Slow Pokes attending the Eager Beaver's dance. Then the Devilish Dancers, the Dancing Demons, the Dancing Devils and the Knotty Squares are trying to outdance one another.

The In's and Out's or the Odd's 'N Ends wouldn't have a chance against the Phantom Squares or the Ghost Riders, but you can rest assured that the Die Hards, Darby's Bunch, the Dam Dancers, the Jumpin' Jacks, the Jumpin' Jupiters and the Swing-a-Majigs would teach the Hot Shots, the Dynamite Squares and the Slick Chicks a thing or two.

If ever the Touch of Class, the Sophisticates or the Stinkers got in the same hall together, it would take the Odd Couples, along with the Crackpots, the Sum-R-Nuts and the Bootleggers all night to break up the clique. They might possibly need assistance from the Ding-A-Lings, the Ring-A-Dings and the Swing-A-Lings.

What a riot it would be if the Hip Huggers and the Bustle Bumpers ever met up with the Zig Zags and the Zip Zips! The noise would nearly be as deafening as when the Town

Howlers, the Hoot and Hollers and the Wahoos were at the same barn on a Saturday night. My goodness gracious, The Barnyard Bunch and the Barn Busters could not simmer down.

Perhaps you would do better to swing along with the Friendly Squares, the Sociable Squares, the Hi Neighbors or the Smoothies. But you may not be at ease with those Hot-footers, Bee Sharps or the Red Hot Squares. You might go to the church hall and dance with the Church Mice or stay out all night and dance with the Nite Owls. As long as you keep far away from the Mix Nix, the Nic Nacs and the Rip Snorters, you will maintain your sanity.

If you enjoy dancing during the daylight hours, by all means sign up with the Sundancers or the Sunshiners. If it be very early, try the Sunrisers, or very late, try the Sundowners. Or you might prefer night dancing with the Moonlighters and Moonshiners or the Star Lighters or the Star Shooters.

Some clubs are named after the day of the week when their dances are staged as, for example, the Sunday Swingers, Monday Mixers, Tuesday Tappers, Wednesday Whirlers, Thursday Knights, Friday Funstars and Saturday Nitters.

Many clubs are named after square dance calls, as for instance, the Sashays, the Castoffs, Krazy Dazzy's, Dixie Chain Gang, Frontier Whirlers, Cross Trailers, Ketchalaites and the Spin Chain Gang.

There are numerous clubs named Square something or other as Square Shooters, Square Saints, Square Knots, Square Angels, Square Steppers, Square Riggers and Square Dealers.

You have to dig in and think hard in order to

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be original in naming a club after ladies and gentlemen as Belles & Beaux, Squaws & Taws, Dudes & Dolls, Dudes & Dames, Jacks & Jills, Guns & Garters, Buckles & Bows, Pants & Petticoats, Lords & Ladies and Bucks & Does. In addition there are the Boots & Bloomers, Boots & Bonnets, Boots & Ruffles and Boots & Slippers.

Several clubs are named after the section where the dances are held: the Derby Racers, Kentucky; the Minutemen, Lexington; the Cactus Kickers, Arizona; the Peanut Promenaders from, you guessed it, Plains, Georgia; the Milehighers, Denver; the Hurricaners, Florida; the Rebel Rousers from the South and the Yankee Twirlers from the North. Also

the Fancy Farmers from the Midwest, the Salt Shakers, Utah; the Cheeseheads, Wisconsin; the Roadrunners, Texas; the Woodchoppers, Oregon; the Diamond Headers, Hawaii and the Midnight Sons, Alaska.

Whereas the purpose of square dancing is to have fun, be happy, be merry, be jolly, so it is that several clubs have made use of these words. There are the Merry Mixers, Merry Mates, Merry Makers, Jolly Promenaders, Jolly Eights, Fun Timers, Funsters, Fun Lovers, Fuller Fun Club and dozens of clubs that use the word "happy."

If the name you selected for your club is thought to be the only one of its kind, check again, for virtually every name under the sun has already been chosen. The main idea is Hey, Let's Dance, Square 'em up, have a funtastic time.

A CHRISTMAS COTILLION

THE DECEMBER 1907 LADIES HOME JOURNAL contained an article entitled, "In the Swing of the Christmas Cotillion," by Agnes Etheridge. Since that era, costumes and dances have changed, but the spirit and joy which emerge from the "cotillion" to our present-day square dance remain the same. Enjoy a bit of the flavor of the early cotillion from this article.

"A Christmas cotillion given in the right spirit is one of the most delightful and possible forms of entertainment. You need not consider whether you have room enough or money enough — these are matters that can usually be adjusted somehow; but have you spirit and love of fun and gayety and brightness? . . . If you love a spirit of youth in everything; if you love a wholesome, normal, good time; and if you believe there is a great deal of beauty and love, even a good deal of religion, too, in being light-hearted and happy, and in doing what you can to make others light-hearted and happy, then by all odds get up a cotillion and let it be a Christmas one at that.

"To have a successful cotillion one should have a good leader who has tact and cleverness. He should make out a program of the figures to be danced and follow it carefully, using a whistle or a Christmas horn to announce the beginning and end of each figure, and seeing to it that all the guests have a good time and are called out about an equal number

of times in the various figures. It is a good plan to dance the simpler figures first, saving the more difficult ones until the last."

The author went on to describe different activities during the cotillion and dividing them into areas of "chance," "choice" and "skill." These were means of obtaining partners for various dances. Here are some examples.

Chance: "Little cardboard clock-faces with hands painted pointing in each case to a different hour are given to twelve men. The leader asks twelve women at what hour they prefer to dance. Each woman chooses an hour. The man whose clock-face tells that hour claims the woman for a dance."

Choice: "Eight men cross hands in a center



A formal cotillion from the early 1900's.

so as to form a wheel. The wheel turns about to the music. Eight women are selected by the leader and each places her right hand on the left hand of one of the men forming the wheel. The wheel continues to turn. Eight more men are chosen, who place their right hands in the disengaged left hands of the women, the wheel turning all the while in time to the music. The music stops, the wheel halts. Each woman, being placed between two men, must now choose between the two."

Skill: "Air balloons are given to four girls. From eight men they select partners, presenting them with the balloons; the four men rejected are each given wooden spoons and follow the dancers, trying to break a balloon between the two spoons. If any one succeeds, he claims the girl as his partner.

"A pretty and appropriate ending for a Christmas cotillion is the bringing in of a huge plum pudding lighted. Small bits of this served with ice cream add to the Christmas effect of the whole. The evening will be the more charming if it ends with the singing of some of the quaint old Christmas carols."

And so whether you plan to recreate an early Christmas cotillion or an updated one, or hold a regular club dance enjoyed with friends, may the spirit and love of Christmas be yours!

SQUARE DANCING

WORSHIP

*by Rev. Ben H. Bateman,
member of Rock'n Rebs, Pine Bluff, Arkansas
Reprinted by permission of The Modern Square, Official Publication of the Arkansas State S/D Federation*

WE SQUARE DANCERS know firsthand the wholesome joy of relating to others and music by obeying our "foreign language" under the tutelage of the caller. And why not? All of the ingredients are there: rhythm, movement, others. Does it not border on a worshipful experience? Yes! Need we confine God to sanctuary and prayer closet? He gives us life, ourselves, others. How better to celebrate it (Him) than through linking sense, sound, sight and self simultaneously with seven others in a similar setting?

Ah, but you say, "What if the square breaks down?" Yes, even then, for it can be both

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joyful and worshipful to be reminded of one's limitations, as we celebrate the Author of the dance.

We are not pretending that this was precisely what David was about when he danced before the Lord (see II Samuel 6:14) on the occasion of bringing the ark to Jerusalem. But we do need clearly to understand Michal's derisive but misplaced repugnance (verse 20) of David's dancing before the Lord. Her sarcasm occurred not on moral grounds but because it just did not seem kingly to be behaving in such a way in those particular priestly garments. David's answer to her in effect says, "Whoever humbles himself shall be exalted" (verses 21-22).

Square dance attire always is beyond reproach. May our attitude likewise be as we, with David, enjoy dancing — humbly — with seven and even squaresful of others — all in worshipful, yes, worshipful presence of the Lord!

BADGE OF THE MONTH



The Yampa Valley Squares of Craig, Colorado, have a devoted and talented club secretary by the name of David Watson. David makes all the club badges by hand.

A white plastic badge is hand painted and depicts the mountains, trees and flowers of the area and a pair of dancing bears. The badge also has the club name, the city and state, member's name (thank you for the honorary badge!) and two sets of linked squares.

Yampa in Ute Indian means bear, thus the choice of the bears on the badge. The Yampa Valley Squares were formed two years ago.

CONTRA CORNER



An Early Example of APD? by Glen Nickerson, Kent, Washington

THE TERM, ALL-POSITION-DANCING, or APD for short, has recently come into use in contemporary square dancing. However, examples of what we now call APD can be found in many of the traditional contra dances. In my opinion, contra dancing can be said to be a direct ancestor of APD; for example a two men together and two ladies together right and left thru is quite common in contra dances and actually pre-dates what we now consider a "normal" right and left thru (where the lady is on the man's right).

An example of APD in an early contra dance is found in the dance, **THE YOUNG WIDOW**, which dates from the late 1700's — the dance is about the same age as the republic of the United States. As a proper triple-minor, it has an interesting and unusual movement to get the inactive dancers back to their progressed positions ready for the next sequence of the dance. It is also unusual in that the commands, or prompts, are directed to the inactives for this one movement, where normally all prompts are to the actives.

The dance requires a normal 64 beat musical arrangement.

Here is how the dance was described in "A Select Collection of the Newest and Most Favorite Country Dances, Waltzes, Reels and Cotillions, as Performed at Court and all Grand Assemblies, comprising upwards of 350 figures" Otsego, N.Y. circa 1808.

**Four hands across half round at top,
back again,**

Lead down the middle and turn your partner halfway, then up again and cast off one couple. The first gentleman stands between the second and third ladies, so his partner is between the second and third gentlemen.

Balance all six, then all halfway round.

First couple stand still, when the second and third couple balance in the middle,

And half right and left so everyone comes to their former places.*

In the first 16 beats, the actives make a right hand star with the next (second) couple below (8 beats) and come back with a left hand star (8 beats).

In the next 16 beats, the actives dance down the center of the set (4 beats), wheel as a couple (4 beats), to come back "improper" (4 beats), and cast off (4 beats) to end in a progressed position between the second and third dancers of the opposite sex.

All six then dance forward (4 beats) and back (4 beats) and circle left (8 beats) exactly halfway. This puts the actives back in their own lines in the progressed position, but the inactives are at the "wrong" end of the minor set — the number three couple is at the head of the minor set, while the number two couple is at the foot of the minor set, and the inactive men and ladies are in the "wrong" lines. The problem is how to get the two and three couples to the other end of the minor set while simultaneously getting the ladies and the men to their own lines, ready to begin the dance again in the next sequence. This is accomplished by having the inactives face up or down the set, then balance (8 beats) followed by a half right and left (8 beats) to position. It is necessary that the inactives turn in place at the end of the half right and left, to face the center ready to start the dance sequence in the new minor set.

A word of explanation is in order — the call right and left in the revolutionary era was the command for what we now know as square thru. Half right and left would now denote half square thru. Over the years the call right and left (or right and lefts) became equivalent to today's right and left thru and right and left back. Half right and left is thus the same as right and left thru (but not return). In doing this dance, most contra prompters today would probably call inactives — half square thru, but to retain the early American flavor, it is technically more correct to call for a half right and left.

So — where does the APD come in? First, as the actives dance down the center, wheel and come back, note that the positions of the man and lady are reversed from the "normal" promenade position. The man is on the lady's

*Please see **CONTRA**, page 96*

*As quoted in *Heritage Dances of Early America*, by Ralph Page, 1976 and published by The Lloyd Shaw Foundation, Colorado Springs, Colorado.

The CALLERS and DANCERS

Variety in Choreography (and other views)



by Jerry Schatzer, Hollywood, California

Callers, particularly those who have grown up with the activity, and been in it a dozen years or more, have varying viewpoints on square dancing as a whole and on certain concepts in particular. For a portion of the coming year we will conduct a series of interviews with a number of caller/leaders in different parts of the country on topics that rate high in general interest. Our first interviewee, Jerry Schatzer, grew up in square dancing in the Mid-west, called for a number of years in the East, and now resides and calls in Southern California. We start our questioning on a topic of general interest to callers today.

Square Dancing Magazine: Jerry, there seems to be a bit of confusion on just what is APD (All Position Dancing)?

Jerry: When you mention APD dancing, the first thought that pops into the minds of many callers and dancers is *everybody rollaway and relay the deucey*, or do a *left relay the deucey*. But APD is so much more. For one thing it can mean working with small formations within the larger, whole formation. For instance, from parallel two-faced lines or ocean waves, there's a box of 4 in the center that can be worked with. Within a tidal wave, there's a center wave of 4 and a couple at each end and within twin diamonds, there's a center wave of 4. You increase the complexity of the dance by requiring dancers to recognize these formations-within-formations. Instead of *everybody rollaway* and do the calls on a particular list, or instead of doing left-hand versions of everything on the list, the caller can use this "formation variety" to increase the dancers' awareness of APD.

S/D: What about APD as worked from left hand set-ups?

Jerry: I feel about left-hand dancing the same way I feel about roller skating the wrong way around the rink. A little bit of it is variety and is interesting. But after a very short while, it doesn't feel good, it doesn't feel natural, and the dancer grows frustrated and weary, and starts thinking, "Let's get back to the kind of dancing that feels good, that's fun, that makes you feel like dancing." But if you rely on basics done from unusual formations — *formation variety* — you're doing the things the dancer knows well and which *feel right* to him. You're using basics in an unusual way, without forcing the dancer to constantly go 'round the roller rink the wrong way.

S/D: How else would you provide variety?

Jerry: Another way is by using an *unexpected sequences of calls* and *stacking the calls*. Instead of always saying couples circulate, centers trade and bend the line, have the couples circulate, the ends run and centers trade, etc. With regard to stacking the calls, some callers call a Plus II dance, for instance, with one Plus II call used infrequently in amongst many "safe" Mainstream calls. If

he would stack the Plus II calls, call many of them in sequence with fewer Mainstream calls, he increases the chance of floor breakdown, but if he builds up to it gradually, he increases the dancer's proficiency and confidence. Many dancers break down when dancing to a caller other than their own, because they've never learned to "hash" the basics. It seems as though we have three different examples. There's the caller who calls the very safe things with no surprises; then the other extreme, the caller who never lets up, going on and on, stacking the calls, risking more and more that the floor will break down. Then somewhere there's the in-between.

S/D: And just what does he do?

Jerry: Well, let me explain. This is where the caller's judgment comes into play. He, and I'm speaking of the lady caller as well as the man, has to know his floor to make a judgment of how far he can go. He has to decide what success rate he's shooting for with the dancers. He has to make up his mind what kind of dance he's going to call. He has to decide what kind of caller he wants to be known as, realizing he can never please everybody. Does he want to be a *safe caller*, realizing that in the eyes of the dancer, at least sometimes the *safe caller* comes out as a *fun caller*, with *all* the connotations of that label (i.e., a "caller who doesn't call anything,") vs. the other extreme, the caller who "never lets up, who doesn't let us have any fun"? It seems to me that many times dancers want to know that the caller *can* "break 'em down with basics" — he might have to prove that — but those same dancers will then turn around and say, "OK, you proved your point. Now let us *dance an interesting dance*." Finding that *happy medium* is a caller's hardest job.

S/D: When a caller is contacted to guest-call an evening for a club, how does he know what type of dance the group prefers?

Jerry: Many times the club decides what kind of dance it would like to have called, and tells the caller when he's hired, "We want this or that kind of dance and let the chips (dancers) fall where they may." For example: "We're primarily a social club and like relaxed dancing, no APD." Or, "We're an experienced group of dancers who like Plus II, with some APD, or a little workshop of different positioning." Or, "we're a go-go club and would like a Plus II dance with as much variety as you can provide — our club is known for it and dancers come here expecting it. Those who can't hack it will come back when they're ready for that style of dancing." A caller's job would be a lot easier if a club would decide what kind of dancing atmosphere they want to provide. Unfortunately, many clubs are only interested in how many bodies come through the door, so that they can continue to pay their bills. So a club has to be many things to many people, instead of what it ideally should be: A group of people dancing together with more-or-less compatible goals and abilities.

S/D: From what you're saying, you put a lot of importance on variety in calling and programming.

Jerry: We keep telling callers to use the basics with variety, but I think a lot of callers really don't know how. I think most callers still call the way the caller who taught them to dance called. But a caller never stops learning. He should also never stop dancing himself. Hopefully he dances at a higher level than he calls, because he will find that many higher level calls can be called directionally to a floor of dancers who know their basics and who are *good listeners*.

All it takes is the caller analyzing to find what would be the best directional word or phrase to make the dancers understand what he wants them to do. Whenever I work with another caller or go to another guy's dance, I'm constantly analyzing how he builds his floor, his choice of singing calls and music, the cute gimmicks he uses, plus the different get-outs and set-ups and the unusual ways he uses standard basics from a variety of formations. I wonder how many callers go to another caller's dance or a caller's clinic and come away saying, "Boy, that was great material!" but then fail to analyze what made it work for the caller — that great choreography was planned. Before he used it at the dance, he anticipated where the rough spots would be and what he could do to guarantee that it would be danced successfully by most of the floor.

S/D: If you were teaching other callers, how would you go about it?

Jerry: My idea of doing a caller's clinic is to stimulate creative thinking. The few neat ideas that I give them in the clinic are only used to stimulate their thinking, to put them on the road to thinking about how to achieve variety with basics. Take every single basic on the Callerlab list and ask yourself: "What does everybody else do? What else can be done that is within the realm of the dancers' knowledge, without destroying the flow of the dance? If I do this or that, where can I reasonably expect the dancers to falter or break down? (Remember, the dancers are accustomed to doing what everyone else does!) And finally, what "magic" word, what cue words, what directional phrase can I use to get the dancer to do what I want? That's probably the hardest question to answer. Do the same thing with every formation on the Callerlab formation chart that you are familiar with. Remember that just because Mainstream dancers don't know diamonds doesn't mean that you can't set them up into diamonds, *using Mainstream basics to set them up and resolve them*. The same holds true, for instance, with Plus level dancers who know diamonds, but may not know hourglass, an A-2 formation.

S/D: How do you do that?

Jerry: You can get Plus level dancers into an hourglass formation using Plus level basics, work with the diamond in that hourglass, resolving it into a wave or 2-faced line (at which point you have interlocking diamonds — a C-1 formation), and finally into twin diamonds or parallel lines or waves without ever having used basics above the Plus 1 level. But this kind of creativity doesn't happen at a dance with a microphone in your hand. There are too many other things a caller needs to be thinking of; his timing, his phrasing and rhythm, his selection of music and singing calls, etc.

S/D: Is all this something that callers can learn by listening to other callers?

Jerry: Only in part. We all "research" ideas from other callers — that's why, as I said, it's so important for a caller to dance wherever he can, preferably at a higher level than he calls. But *there is no substitute for time spent with checkers at home*. Make a list of the ideas that you come up with at home (not dancing sequences — you don't want to go to the dance and have to read choreography!) and put them on a paper in front of you while you're calling. Between tips, at the dance, a quick review will spark your memory of things to work during the next tip. A casual glance at the paper during the promenades will spark your memory if you've laid the ideas out in some short, memory jogging format.

S/D: Thanks Jerry, next month we'll get your views on sight calling.

some words on ADVANCED DANCING

by Bill Davis, Sunnyvale, California

DANCE AT ONE LEVEL BELOW your destination or workshop level! This is the advice and counsel of most Advanced leaders and callers and I believe it to be sound. There are several reasons why a dancer should dance regularly at one level below that for which he is striving. However, let's first look at arguments for spending all one's time dancing at the current destination level.

Probably the most compelling is time. Those with limited time to devote to achieving a particular degree of competence argue the need to spend all the time they can at the highest level possible for them.

Another reason may be that at levels lower than one's destination level, a dancer must tolerate the learning pains of those who are striving to reach that level. Many feel they have paid their learning dues and, henceforth, wish to simply enjoy themselves without having to worry about pulling someone else through, or else fail in completing all the routines correctly.

These are valid arguments and certainly must be considered. However, let's look at the other side and see how one's own long-range self interest might be served by taking the time and coming up with the tolerance to dance at a level below.

Practice At All Levels

First of all, at a workshop the caller/teacher may be so pressed for time to explain and drill all the calls and concepts at the workshop level that he might short-change the calls at the level below. In this case, if one is not dancing regularly at the lower level, skill and competence may be lost. Many of us have seen dancers who are working on C1, for instance, make errors on Advanced level calls simply because they were not sufficiently practiced.

If your current destination-level workshop is C1, reflect on how enjoyable it is to be in a square of accomplished C1 dancers and just

float through otherwise difficult routines because everyone else is always in the correct spot. You can give that same pleasure to other dancers at the next lower level; they, in turn, will become the base for the level at which you want to dance. If you do not cultivate them, your own future dancing pleasures may be limited. If there is no one coming up to make up for normal attrition, your own future enjoyment is compromised. To leave it always to others to help bring up the base for future advancement is, to a degree, socially irresponsible and, as noted, not in your own long-range best interest.

Another consideration is the financial solvency of the more advanced levels. Since there are typically fewer dancers as the levels get higher, the caller relies to some extent on the lower level to carry the financial burden. If the caller is committing a night to a higher level when he could be calling to more dancers at a lower level, he might be encouraged (and more likely to continue) if he received support at the next lower level from dancers at the highest level. Some callers, as a matter of fact, have elected to cease their programs at higher levels because there is more work involved and the small number of dancers participating does not make it worthwhile. However, where there is strong support at the lower level dances by the higher level dancers, the caller is much more likely to feel a bonafide commitment to both levels.

Some say they can afford only one night per week for square dancing and, hence, must dance that night at their highest level. This might work for the exceptional case, but the normal situation is that all higher level dancers are first of all *high frequency* dancers, i.e., they dance several times a week. If you are not dancing on a frequent basis, you probably should not be doing Advanced dancing.

Finally and perhaps most important, danc-

ing at any level can be a lot of fun if approached in the right spirit. It is often stated that dancers at the Advanced and Challenge levels do not seem to be having fun. I know that to be an incorrect observation. However, I do see many dancers of Advanced capabilities who are unable to have fun at lower levels because of their own mental blocks. When they go to a lower level dance looking for wrong things, they are sure to be disappointed and frustrated. It is very rare that mature Advanced dancers cannot have fun at any level. This is

Our editorial goal in Square Dancing is to provide helpful information on the many facets of this activity. During the coming year, we will devote more space to A-1, A-2 dancers. Watch for more pages of advanced choreography in the January workshop! — editor

because they are secure in their own ability and do not have to continually demonstrate it to know they have it. They can truly have fun simply by dancing what is being called and enjoy the best game in town.

Traditional Treasury

By Ed Butenhof

ONE OF THE THINGS most traditional callers strive for in their dances is smoothness. Not only should the figures fit the phrasing of the music but one movement should blend into the next, making use of body flow. A New England caller whose dances exemplify that kind of smoothness is Ted Sannella. This dance is one he calls:

FLUID DRIVE

Use a moderate tempo reel or jig.
Couples in square formation

- — — —, **Head couples forward and back**
- — — —, **Same couples star right**
- — — —, — — **Star left**
- — — —, **Heads promenade half**
Sides right and left thru, etc.

Since two calls are being given but both must start at the same time, the dancers must be told to start with the beginning of the phrase, not with the command. Hopefully, as dancers, they will know that anyway.

- — — —, **All join hands and circle right**
Halfway around back to original place
- — — —, — — **Corner swing**
Not a long swing, eight counts
- — — —, **Promenade full around**
- — — —, — — — —
- — — —, **Side couples forward and back**

Repeat with breaks as desired. Four times through gives original partners back.

A traditional caller we shall all sorely miss is "Duke" Miller. One of his favorite squares follows. I don't know what his name for it was, but I titled it in honor of him.

DUKE'S STAR

by "Duke" Miller, Gloversville, New York
Music — a moderate tempo reel or jig
Formation — square

- — — —, **Head men star right**
A two person star with palms together
- — — —, — — **Star left**
- — — —, **With partner balance and turn**
Keeping left hands joined, give right to partner in a wave across the set, for the balance. The balance is four counts and the turn is four. The turn puts ladies in the center, men on the outside of the wave.
- — — —, **Balance again and swing**
Four count balance and a four count swing with partner
- — — —, — — **Same ladies chain**
- — — —, — — **Chain back**
- — — —, — — **Corner promenade**
- — — —, — — — —
- — — —, **Side men star right, etc.**

After head men and side men, call "all four men" and "all four ladies." If you want to be very adventuresome, call four men chain after ladies have done the stars. It is legitimate and it does work, not, however, without some boggled minds. Give it a try.



The Well Balanced Round Dance Program, Part II

by Roberta and Bruce Bird, Shawnee, Kansas

Last month the Birds examined the need for leaders to develop an awareness of "why" we round dance. They expressed the necessity of making sure that ego does not tip the scale and over balance enjoyment. They warned of the trend toward expecting dancers to do difficult routines and accept rigid standards before they are ready.

This month, Bruce and Roberta present a plan to help dancers maintain a goodly measure of enjoyment and self-esteem without the loss of progression.

THE SCHEME we suggest embodies several aspects:

1. Setting your goals.
2. Selection of new dances.
3. Teaching goal methods.
4. Programming.
5. Attitude adjustment.
6. Terminology familiarization.

The most important element of the plan is to *establish your goals*. If you don't know where you want to go, you probably won't get there. You should set goals for knowledge, proficiency and repertoire. If you have a clearly defined goal, you can more easily select and program beneficial dances. You may appeal to the dancers' ego, but primarily to reach the goal, not as an end in itself.

In the selection of dances, prepare a chart. List basics across the top of a grid sheet, and dances down the grid. Then place an "X" in the column for each basic that appears in each dance. This will give you a picture of how well you are covering the basics. From this chart you will be able to see which basics you may be overdoing and which you may be neglecting. As you select new dances you will seek dances that fill in the chart. In the selection of new dances, study the music used. Any program is better if it offers a good variety of tempos and types of music. If you want people

to dance to the beat of the music, select music with a strong or clear beat.

We feel the most important aspect in evaluating choreography is to avoid awkward movements or dances that present a basic incorrectly. Recently our association chose a DOM; while going forward, you did a hitch four, a rock back and recover. We side stepped this dance because we felt the movement was wrong and would undo what we had taught about rising in the execution of a hitch. Poor execution is often caused by the confusion that results when dancers try to blend an awkward sequence. You have a right (if not an obligation) to bypass dances that will confuse your dancers. You should be careful to spot these.

One of the things we look for in a dance is variety of choreography within a theme. For example, McLeod's "Night Strangers" has a full box, hitch back, scissors to banjo, then a reverse box, hitch forward, scissors to banjo. Variety with similar basics develops both skill and understanding of the basics. One final point in the selection of dances — the ideal dance to add to your repertoire is one that has only one new basic in it. If that basic is repeated frequently, it is even better. If the new basic was in part C and the sequence is AABACAB, look for another dance.

Emphasize Rhythm Pattern

In *teaching*, we suggest you concentrate on dancing skill and timing. Having selected the proper dance you should emphasize the rhythm pattern and the beat of the music. In the teaching session we suggest using a minimum of cues. This allows the dancer to rely more on the music for guidance, and ultimately to dance with the music rather than the cues.

The key to good programming is repetition of basics with variety in music and in choreography. Basics that are not executed satisfacto-

rily need repeating. The chart of dances and basics used is a valuable tool in planning the appropriate amount of repetition. One pitfall is to quit repeating a basic before it is really mastered.

If we have a worthy goal, we should be able to "sell" the group on it. This is the definition of leadership. "Selling" should be simple. It's a matter of *attitude*. First you should clearly identify what you want the dancers to accomplish and show them why it is important. Praise them as they show improvement.

A Simple Defense

Dancers sometimes like to brag and thereby intimidate others by the use of *new terminology*. A simple defense against this potential problem is to describe and show new terms in passing. When you teach a waltz with a closed position forward waltz, you can say, "You will sometimes hear this step called a closed-change." This will keep your students from being intimidated by the term without

saying anything negative about our activity.

To summarize, most dancers, and particularly the newer ones, need easy dances to develop skill and confidence. We know they won't really experience the joy of dancing until they relax and gain confidence. We also know that the ego drive exists even in the newest dancer. We cannot afford to ignore that drive or in any way belittle the dancer or complain about the direction or pace of the activity.

Our suggestion is first to understand the drive. Second, by carefully selecting and programming dances, provide the drill which the dancer needs, and third, move him up the ladder as he wants. The steps up the ladder can be taken comfortably, at a pace that will satisfy most dancers with minimum frustration. With careful thought and a positive attitude you can develop skill and confidence in the dancer and build his self-esteem at the same time.



Bob and Mary Ann Rother, Portland, Oregon

TAKING LESSONS IS PART OF TEACHING according to Bob and Mary Ann Rother, who maintain a rigorous schedule as leaders in the round dance field. Although they teach two intermediate basic classes, one intermediate club and one advanced club each week; instruct and cue for two square dance clubs that meet twice a month; they still manage once a week to take ballroom dance lessons to improve their own dancing and teaching techniques. Mary Ann and Bill actually met on the ballroom dance floor during the fifties at the Navy "Y" in Norfolk, Virginia. It seems they danced their way into marriage, and soon sacrificed tripping the light fantastic to bringing

up a family, until the mid-sixties, when they moved to Portland and became involved in both square and round dancing.

Well known today as choreographers, the Rother's dances include Pepito, Fortuosity and Boogie Shoes. For the past 3 years they have conducted the rounds at the B-Sharp Northwest Institute as well as the one in Las Vegas this year. In demand at the Nationals and other special events, the Rother's are increasingly popular at round dance clinics.

Two years ago they started a third Saturday session in Portland that featured a three hour dance improvement clinic for the advanced level dancers in the afternoon and an evening all request party dance. Dancers came from British Columbia and Washington as well as other areas in Oregon. In fact, it was so well received that last year they started the same type of clinic and party dance combination on the first Saturday of each month at the Intermediate level.

Ask Bill and Mary Ann what they feel is the most important aspect of round dancing and they will tell you that learning the correct execution of basic figures along with styling and dance techniques is the key note — regardless of level.

LADIES ON THE SQUARE

SANTA TIE-ON



A jolly Santa,
easy to
crochet, fun
for gifts.

HERE'S A LAST-MINUTE, quickie idea for you to make for your club Christmas dance. These small Santas can be used as ornaments on the Christmas tree, can be given as favors at the dance, might be used as place cards if your club is having a sit-down dinner, or could be pinned on paper which includes a person's name and used as special Christmas badges (with the wearer being gifted with them to take home as a memento of the evening).

Our thanks to Dena Fresh, Bella Vista, Arkansas, for sharing her original idea with us. Dena (beside being a lovely dancer and teacher with husband, Elwyn) is a member of a group entitled the Crafty Ladies. These 17 women meet once-a-week to share their handicrafts and their fellowship. Their By-Laws would turn the hair white of any serious parliamentarian, but they would delight most anyone else. Let us quote from just a few articles. "Meetings . . . shall include serving a dessert (we like everything but favor chocolate cake). Membership . . . we are a close-knit bunch and make snap decisions. Treasurer . . . shall stash the nest-egg in a safe place at home and remember where it is. Voting . . . we love to vote on anything. Standing Rules . . . meetings . . . can be postponed in favor of . . . shopping trips anywhere . . ." Isn't that the kind of group you'd love to join!

Materials Needed for One Santa Tie-On

5½ yds white worsted yarn
2½ yds red worsted yarn

Crochet hook — size G

1 small, red ball-fringe pompom (nose)

1 small, white ball-fringe pompom (cap)

2 wiggley eyes, 10mm size

Elmer's glue

Directions

Ch 4, join with a sl st to form a ring.

1st Round — Ch 3, 19 dc in ring (ch-3 counts as 1, so you have 20 altogether). Join with a sl st to top of ch-3.

2nd Round — LOOSELY *ch 3, sc in next dc; repeat from *10 more times (leave 8 dc unworked). Fasten off and work in end with hook. (Santa's face and beard) Continue on same round: attach red yarn and work a sc in next 8 white dc. Ch 1, turn. (Santa's cap)

Row 1 — Sc in next 6 sc. Ch 1, turn.

Row 2 — Sc in next 5 sc. Ch 1, turn.

Row 3 — Sc in next 4 sc. Ch 1, turn.

Row 4 — Sc in next 3 sc. Ch 1, turn.

Row 5 — Repeat Row 4.

Row 6 — Sc in next 2 sc. Ch 1, turn.

Row 7 — Sc in next sc. Fasten off and work in end with hook.

Cut a 6" piece of red or white yarn, fold in half and attach to top of Santa's cap by inserting hook in point of cap and pulling the loop through. Draw the ends through the loop and pull up securely. Knot ends together.

Glue on small red ball-fringe pompom for the nose and the white one at the tip of the cap. Glue wiggley eyes in place.

There you have your Christmas tie-on and best of all, you made it yourself!

Dena also told us that there are variations of this idea which she suggests. By using a gold color yarn for Rounds 1 and 2 (face and beard) and brown or green for the cap, with reversed colors for the pompoms, you have an autumn elf or an Irish pixie. She adds that eyes may be cut from black felt and with the proper touch of white felt you can attain a sideways' glance or a cross-eyed expression.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Florida

We invited The Palm Beach Post and Times to come to one of our dances in September and take pictures to help promote Square Dance Week. We also gave the reporter a copy of your Handbooks and your non



The cover story in the Florida Times spotlighted Learn to Square Dance Week.

Dancer Promotional flyer and she got a lot of good information from it for the article. A full color photo on the cover of the magazine section of the paper and a good story inside resulted in many calls about our beginner class and learning to square dance.

— Al and Betty Guthrie

Florida's first Annual Round Dance Teachers Seminar and Grand Ball will be presented by the Round Dance Council of Florida on Saturday, December 12 at Strawberry Square Hall, Plant City. The Seminar is designed to help round dance teachers and prospective teachers but is also open to dancers. Sessions will include such diversified topics as "How and Where To Get Dancers" and "Lesson Planning," to "Sound and Equipment," and "The Business Side of Round Dancing." The Seminar will be conducted by Florida teachers, followed by open discussions. The Grand Ball, open to all dancers and teachers, will allow the newer cuers an opportunity to be critiqued by the more experienced ones. Contact Wayne and Barbara Blackform, 8178 Galaxie Drive, Jacksonville 32210 for information. — Steve & Chris Brissette



Recent banner recipients included Alan Ingram, John Kaltenthaler, Chick Stone and Ralph Trout.

Pennsylvania

The Rainbow Strollers of Reading have a unique program in operation. They recognize callers throughout the East for their contribution to square dancing by presenting them with a replica of the club banner. More than 16 callers have been honored to date. This year's "thanks" go to Phil Prowant, Williamsport; Pete Classetti, Lansdown; Bob Selig, Pocono Lake; Ralph Stapenell, Levittown. — Sam Procopio

California

Recently each couple/member of the Village Swingers, Camarillo, was entrusted with a square of cream-colored fabric and asked to create an original design, including the couple's name and date of entry into the club, for a club table cloth. The result was beyond expectation as squares came back appliqued, hand-painted, embroidered, etc. with many

ROUND THE WORLD of SQUARE DANCING

ingenious themes pertinent to dancing. The center square was particularly appropriate and read: "Founders, Glenn and Frances Rominger, July, 1974." The tablecloth, which

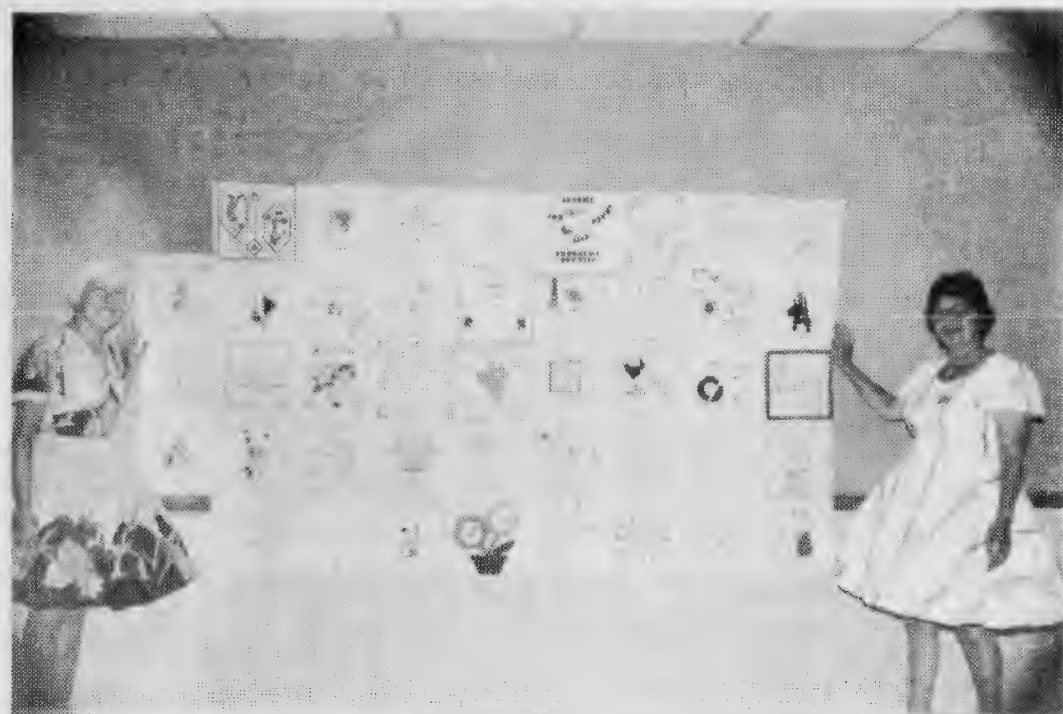


The Romingers were honored with life membership in the Village Swingers Club.



The Romingers as they appeared on the cover of the June, 1955, issue of Sets In Order (SQUARE DANCING magazine).

will grace the club's head table at important functions, made its debut at the club's recent Seventh Anniversary Dance which also was a surprise party honoring the Romingers. When Glenn and Frances, who had been dancing for over 30 years, moved to Leisure



Ruth Siegel and Helen Hertzberg display the club tablecloth just prior to its completion.

Village, a retirement community, they immediately saw the advantages of having square dancing in the area and enlisted the help of Bruce Johnson, Santa Barbara, to start a beginners class. From that initial two squares, they guided, encouraged and nurtured the group until it formed a club and now boasts 100 members. The Village Swingers appreciate what one couple has done to make life a little more worthwhile for their friends and neighbors. — *Romaine Lambert*

Maryland

Members of several local square dance clubs, including Saturday-in-Style and The Marylanders of Rockville and the Deckhands of Fairfax, Virginia, marched and square danced in the 43rd Annual Gaithersburg and Washington Grove, Maryland, Labor Day Parade. Their aim was to promote National Square Dance Week. Leaders of the activity were Frank Robson, Russ Loyd, Steve Lucius and Steve Schuster. Special thanks to Viia Lucius for hand-making the beautiful banners and to the children of some of the dancers for carrying them. In addition to the fun of dancing for an enthusiastic crowd, the group was thrilled to receive a trophy for "Best Adult Specialty Unit" in the Parade.

— *Steve Schuster*



Following the parade, dancers and banner-toting children gather for a photo by Steve Schuster.

Texas

Presentation of the first annual Frank Monk Memorial Teen Scholarships was made at the State Festival in Dallas this year. Three \$100.00 scholarships and Certificates of Recognition were awarded to teen square dancers entering their first year of college. Selection was based upon their participation and promotion of square dancing and related activities, leadership roles in their clubs and

communities and their ability to encourage and support new dancers and visitors. Those who received the award were Sissy Gibson of White Oak, John Simmons of Wichita Falls and Terri Regan of Dallas.

— *The Texas Star Newsletter*



Royalty, Pete Moore and Vivian Drawdy at the Gulfport Mardi Gras.

Mississippi

Reigning at the 12th Annual Belles & Buoys Square Dance Mardi Gras Festival in Gulfport were Vivian Drawdy as Queen Belle and Pete Moore (club caller for 20 years) as King Buoy. The court was selected from 32 square dance clubs from Mississippi, Alabama, Louisiana and Florida. — *Tom Rodney*

New Jersey

In 1960 Roy and Sylvia Keleigh of Asbury Park had a "dream" to have a square dance hall. They made their dream into a reality by converting an Auto Body and Paint Shop they owned. (Sets in Order — *SQUARE DANCING Magazine* — published an article on the hall in May, 1963.) We would like the square dance world to know that now, more than 20 years later, Roy and Sylvia are still going strong and their devotion to squares and rounds is appreciated by all dancers who have known them. There's rarely a night when there isn't some activity at the Hayloft, as Roy named his dance facility. The building now holds two halls, both beautifully decorated and both wired for sound so that the halls may be used individually or together as one, when necessary. There is also a large dining area

where over 100 dancers can be seated and partake of the cake and coffee or tea which is always available to dancers after the dance at no extra charge. Although Roy and Sylvia have retired, they are both actively engaged in teaching square and round dancers and occasionally calling. Dances at The Hayloft feature classes and clubs from Basic to Plus II and easy, intermediate and classic rounds. Some of the "greats" in travelling callers have called at The Hayloft over the past 20 years and more are booked to call in the future.

— *Walter and Renee Joworski*
Iowa

The newly-formed Sioux City Callers Association held a Halloween Costume Festival on October 30th to help promote square dancing in the area. Association members provided the calling for the event held at the First Lutheran Church. — *Charles Veldhuizen*

Massachusetts

At a recent signing by Governor King of the proclamation declaring "Learn to Square Dance Week," a number of local square dancers were present. The North Shore Square and Round Dance Association was represented by the current presidents, Joe and Jean Hartka; the dancers included Paul Kelley and Donna Jenkins, Single Squares of Lexington, Ernie Ardolino and Barbara Brown from the Skirts 'N' Flirts of Wilmington and Steve Hartka from the Shufflin' Teens of Billerica. The Governor presented

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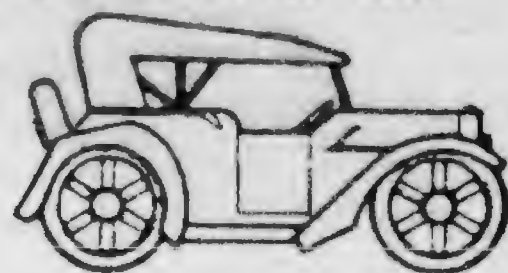
Governor King, surrounded by Massachusetts' square dancers, as he signs a proclamation declaring September 21-27 as "Learn to Square Dance Week."



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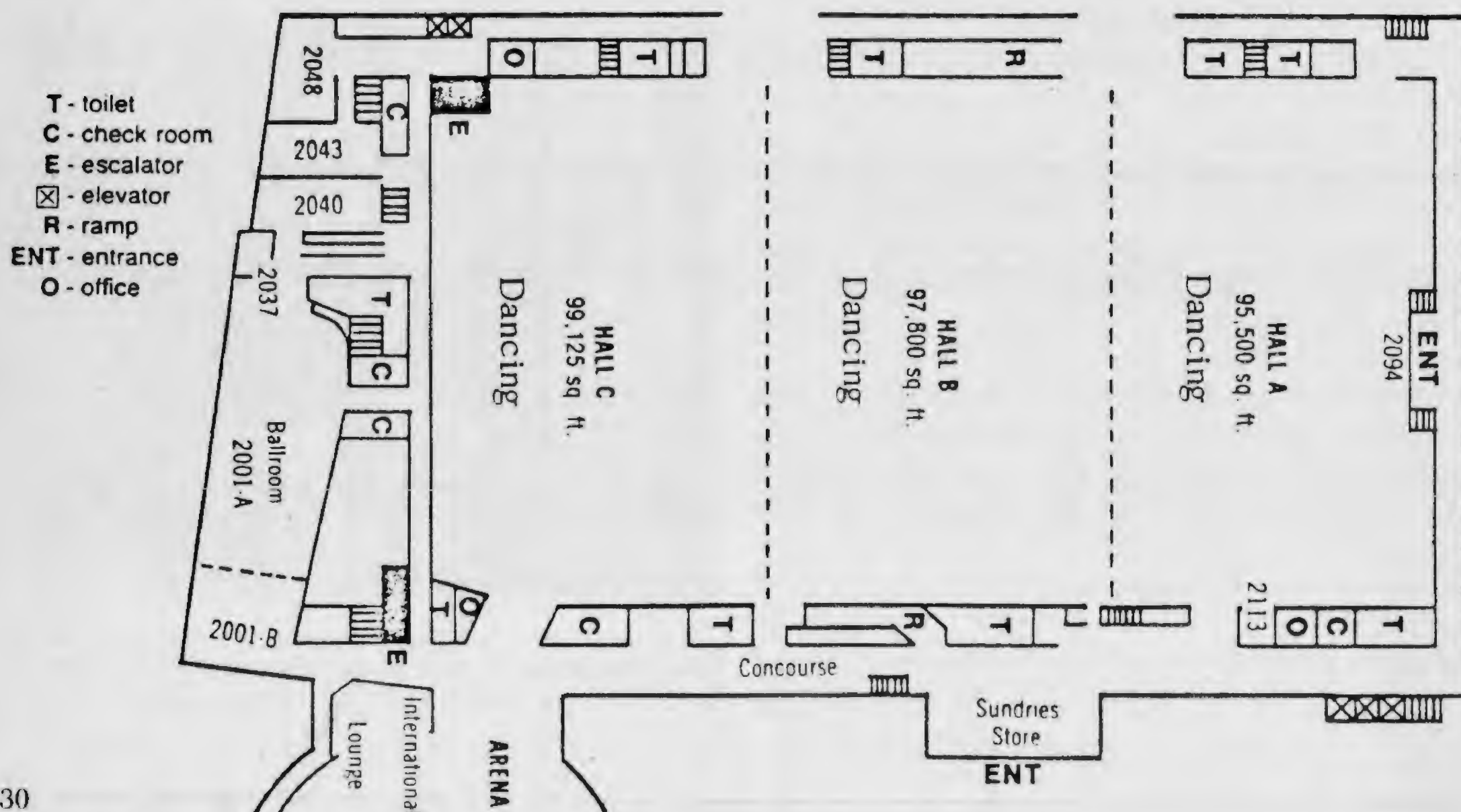
COBO HALL/COBO ARENA fills 17 acres of land in the 75-acre Civic Center at the hub of Detroit — and it's all for the use of square dancers attending the 31st National. Versatile uses and multiple capabilities were established in the concept for Cobo Hall through a decade of planning years. An Advisory Committee on Design, including exhibit managers, showmen and consultants, listed requirements for an "ideal facility." Their guidelines formed the design basis for the building. Visitor convenience was a prime consideration and guests will find that Cobo Hall is just a short, pleasant stroll from any of the downtown major hotels, stores and restaurants. Parking is provided on four different levels for 2,265 vehicles and additional parking for almost 9,500 cars can be found within three to seven blocks of the Center. Three main dance halls cover 100,000 square feet and can be divided or opened into one gigantic room. An ultra-modern cafeteria on the premises has a seating capacity of 1,500 and all

levels of Cobo Hall are easily accessible by escalators or elevators to save tired feet.

Education Program

Art and Marie Brown, Education Chairmen, report, "It's new! It's called the College of Square dancing!" All part of the Education Program at the 31st, the "College" has just one purpose — to give you a great chance to add to your dancing knowledge and, in that way, get more fun and enjoyment from your hobby. There is an entrance requirement: A willingness to get together with other dancers who hope to improve their skills and add to their dancing pleasure. The curriculum is overflowing; some sessions are for callers, more are for dancers. There are programs on squares, rounds, contras. There will definitely be something that appeals to your special interests. The Program Book (which can be ordered on your registration form — see the October issue of SQUARE DANCING Magazine for a complete form) will list all the

Please see **CONVENTION**, page 98



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EXPERIMENTAL NOTES

Compiled by Ray Rose

FAN TO A DIAMOND: From waves or two-faced lines: Ends circulate as centers cast three quarters. Ends in twin diamonds. Ocean waves end in facing diamonds. Two-faced lines end in trailing diamonds.

From a static square: **Heads square thru four, swing thru, men run, fan to a diamond. Diamond circulate, flip the diamond, recycle, veer left, ferris wheel, zoom, swing thru, turn thru, allemande left.**

fashion feature



Christine Gay selected a yellow, flocked sheer dacron fabric with pale pastel flowers for this lovely party dress. The skirt has six gores and a wide ruffle. A narrow, double ruffle was used to join the skirt and wide ruffle. A small ruffle outlines the square neckline. Embroidered lace is used as trim on the bodice, skirt and sleeves. Easy to care for; perfect for the holidays.

SOUND BY HILTON

The Micro 75A



NEW STYLING

The Micro-75A is truly handsome! Charcoal case with chrome trim, jet black chassis with sparkling white lettering, gleaming iridescent mylar control panel.

Convenient to set up and operate — remove the lid and it's ready to use. Slanted front panel puts controls at the most comfortable angle for operation.

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The Micro-75A will play your 78 RPM golden oldies! Separate tape jacks have been added to the front panel to permit stereo taping, voice on one track and music on the other.

HILTON SOUND QUALITY AND DEPENDABILITY

Sound by Hilton is recognized everywhere as the finest in the square dance field. The Micro-75A sound system is backed by the Hilton guarantee of satisfaction or your money back, and by our two-year warranty against equipment failure.

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Carrying weight is only 13 pounds. Overall dimensions including spring feet and handle 5¼ by 13 by 15½ inches.

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

December, 1981

IN A YEAR that has seen an all-time high for record releases, we end the period by spotlighting these four current, high scoring singing calls.

FOR WHAT I BEEN THINKIN' BOUT YOU

By Gary Shoemake, Carrollton, Texas

Record: Chaparral #310, Flip Instrumental with Gary Shoemake

OPENER, MIDDLE BREAK, ENDING

Four ladies chain go across that old ring
Well you rollaway and circle left
Four ladies rollaway circle round that way
Do a left allemande and weave the ring
I could get twenty years
For what's going on here
Do sa do and promenade
Well I know darn well
They could put me in jail for
What I been thinkin' bout you
FIGURE:

Now the heads lead to the right
Do sa do around tonight
Gonna make your wave and then
Swing thru boys trade boys run to right
Tag the line and all face in
Move up to the middle come on back
Pass thru wheel and you deal and do a
Double pass thru cloverleaf
Swing a new girl around promenade
Well I know darn well
They could put me in jail for
What I been thinkin' bout you

ALTERNATE FIGURE:

Heads promenade go halfway with your maid
Down the middle right and left thru
Come on square thru four hands you know
Do sa do around the outside two
Swing thru boys trade and turn thru
Do a left allemande and promenade
Well I know darn well
They could put me in jail for
What I been thinkin' about you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

OLD FASHIONED LOVE

By Wayne West, Chino, California

Record: D & R #163, Flip Instrumental with Wayne West

OPENER, MIDDLE BREAK, ENDING

All four ladies chain
Then roll one half sashay
Join hands circle left
Go walking around I say
Four ladies rollaway circle left then
Allemande left your corner
Weave around that ring give me that
Old fashioned love can't buy with money
Old fashioned love do sa do
Promenade your honey
She's the sunshine of my world
A real old fashioned girl give me that
Old fashioned love just for me

FIGURE:

Head couples promenade halfway you go
Side ladies chain turn that girl you know
Pass the ocean ping pong circulate
Center four recycle I can hardly wait
Square thru three quarters around
Swing corner girl and promenade
She's the sunshine of my world
A real old fashioned girl give me that
Old fashioned love just for me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BLUE EYED BLONDE

By Gerald McWhirter,
Oklahoma City, Oklahoma

Record: The Roofers #107, Flip Instrumental with Gerald McWhirter

OPENER

Walk around corner see saw your own
Men star right go walking round
Put arm around your partner star promenade
Girls roll back left allemande weave ring
You weave it in and out until you meet
Your own swing her there and promenade
Promenade along and sing a happy song
Swing with your pretty blue eyed blonde
MIDDLE BREAK, ENDING

Four little ladies hit the road
Go walking and talking around
Come on home and swing with your man

Join hands circle left go walking around
 Left allemande weave the ring
 Gonna weave it in and out and
 When you meet your own swing the lady
 And promenade

Promenade along and sing a happy song
 Swing with your pretty blue eyed blonde

FIGURE:

One and three square thru four hands
 All the way to corner do sa do ocean wave
 Linear cycle single hinge fold and follow
 Peel to right right and left thru

Turn your girl slide thru pass to center
 Curlique box circulate two spots

Swing corner promenade

Promenade along and sing a happy song
 Swing with your pretty blue eyed blonde

ALTERNATE FIGURE:

One and three promenade halfway
 Two and four square thru four hands
 All the way right and left thru

Turn your girl veer left ferris wheel
 Right and left thru double pass thru

Track II swing corner and promenade

Promenade along and sing a happy song
 Swing with your pretty blue eyed blonde

SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

HEART OF MY HEART

By Marshall Flippo, Abilene, Texas

Record: Blue Star #2143, Flip Instrumental with
 Marshall Flippo

OPENER, ENDING

Four ladies chain three quarters
 Join hands circle to the left and then
 Rollaway circle left around you go
 Left allemande the corner girl

Weave the ring and don't be slow
 Heart of my heart how I love that melody

Do sa do and promenade

I know a tear would glisten

If once more I could listen to the gang

That sang heart of my heart

MIDDLE BREAK:

Sides face grand square

Reverse then circle left

Heart of my heart how I love that melody

Do sa do and promenade

I know a tear would glisten

If once more I could listen to the gang

That sang heart of my heart

FIGURE:

Head two promenade halfway around the ring
 Come into the middle go

Right and left thru turn the girl then

Flutterwheel now you sweep one quarter more

Then pass thru right and left thru

Turn the girl like you always do
 Then star thru do a Dixie style
 You make that wave and boys cross fold
 Swing and promenade

I know a tear would glisten

If once more I could listen to the gang

That sang heart of my heart

SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

O.K.

By Tac Ozaki, Hachioji, Japan

Sides pass thru, separate

Go around one to a line

Centers right and left thru, ends star thru

Centers pass the ocean

Outsides divide and touch one quarter

Centers single hinge, all the boys run

Partner trade, centers curlique

Left allemande

A FEW TO TRY

By Lloyd Lewis, Santa Monica, California

MAINSTREAM

Heads touch one quarter

Walk and dodge, spin the top

Swing thru, spin the top

Right and left grand

Heads left square thru four

Left swing thru, all eight circulate

Girls run, wheel and deal

(Box 1-4 or rotated)

Sides cross trail thru

Separate around one, line up four

Ends touch one quarter

Centers cross trail thru

Separate around two (three and one)

Centers walk and dodge

Same centers cross run

Pass the ocean, recycle

Eight chain three

Left allemande

PLUS I

Sides fan the top, release recycle

Double pass thru, track II

Boys run, promenade

(Box 1-4)

Pass thru, chase right

Triple scoot, coordinate

SPECIAL WORKSHOP EDITORS

Bob Van AntwerpWorkshop Editor

Joy CramietRound Dances

Ken KernenAmmunition

Wheel and deal, veer left
Boys fold
Right and left grand

Heads left touch one quarter
Girls zoom, boys pass thru
Centers partner trade
Those who can touch one quarter
The others centers in and
Cast off three quarters
Boys touch one quarter
Girls walk and dodge
Girls separate around one (3 and 1)
Girls pass the ocean
Center girls trade
Girls swing thru, flip the diamond
Right and left grand

PLUS II

Circle right
Walk out around your partner
See saw your corner
Turn partner right a full turn
Boys back in wrong way thar
Remake the thar, shoot the star
Forward two (left and right)
Turn back one, left allemande

Left allemande, go allemande thar
Shoot the star
All eight spin the top
Remake the thar
Right and left grand

Sides spin the top
Ping pong circulate once and a half
Linear cycle, load the boat
Pass the ocean
On each side, trade the wave
In each group of four, centers trade
In each group of four, ends U turn back
Crossfire
Right and left grand

PREMIUM RECORD TRACKS

Since SIOASDS started its annual program of producing documentary-in-sound Premium Records, available to those who subscribe to SQUARE DANCING, we have had requests for write-ups of the calls as they appear on the records. This year, for the first time, we reprinted portions of the calls that appeared on the 1981 series. The response was good; so again for the 1982 Premiums, we'll be running at least a portion of each call. We started last month. Here are tracks two and three of each of the four '82 LPs.

Basic — Record A

Gregg Anderson
Colorado Springs, CO

Side two star thru, pass thru
Swing thru, boys trade, boys run
Bend the line, right and left thru
Star thru, pass thru, trade by
Right and left thru, full turn around
Outsides promenade to the left one quarter
Face in, center two lead to the right
Left allemande, right and left grand

Head two ladies chain three quarters
Side man turn her by the left
Keep her on your right
Circle left, girls into the middle
Do a flutterwheel girls
Gents move forward into the middle
Boys reverse flutter
Girls go forward, square thru
When you get to the boys, swing thru
Boys trade, girls trade, centers trade
All the boys run to the right
Everybody square thru three hands around
Left allemande, turn the partner right
All the way around to a wrong way thar
Shoot the star go backward two
Make another wrong way thar
Shoot the star go backward three
Left allemande the corner

Jeanne Moody Briscoe
Salinas, CA

Side ladies chain across
Head right, circle up four
Break right out and make a line
Star thru, right and left thru, dive thru
Touch to an ocean wave in the middle
Boys trade, pass thru, star thru
Right and left thru, ends star thru
Come down the middle, pass thru
Separate go around one, make a line of four
Ladies in, men sashay, cross trail to corner
Left allemande

Heads right and left thru
Same two ladies chain across
Heads promenade half way
Lead to the right, circle up four
Make a line, roll away with a half sashay
Ends only star thru, partner trade
Come down the middle, do sa do to an
Ocean wave, girls trade, sides face
Grand square, eight steps
Boys in the wave run around the girl
Everybody left allemande

Side two promenade half way
 Come down the middle and star thru
 Pass thru twice, trade by, veer left
 Couples circulate, wheel and deal, dive thru
 Centers pass thru twice, trade by, veer left
 Wheel and deal, left allemande

Mainstream Basics — Record B

Al Brundage

Jensen Beach, FL

Promenade

One and three wheel around, slide thru
 Swing thru, girls circulate, boys trade
 Boys run, bend the line, slide thru
 Do sa do, ocean wave, spin chain thru
 Girls circulate, go double
 Spin chain thru, boys circulate double
 Make a wave, scoot back, boys trade
 Boys run, ferris wheel
 Those in the middle pass thru
 Star thru, pass thru, wheel and deal
 Double pass thru, cloverleaf
 Center two do a do sa do, star thru
 Join eight hands, circle eight
 Break it up do paso, partner left, corner right
 Left hand to your partner, turn ladies in
 Four ladies chain across, promenade this girl
 Don't stop, head gents and the girl with you
 wheel around
 Right and left thru, ladies lead Dixie style
 Ocean wave, boys cross run to right
 Ladies trade, recycle, veer to the left
 Couples circulate once, bend the line
 Slide thru, do sa do, make a wave
 Fan the top, right and left thru
 Pass thru, wheel and deal
 Center two pass thru, star thru

Slide thru, curlique, walk and dodge
 Partner trade, right and left thru
 Ladies lead flutterheel
 Face the same two, slide thru
 Do sa do, ocean wave, swing thru
 Boys run around one girl, half tag
 Trade and roll, right and left thru
 Dive thru, pass thru, do sa do to a wave
 Swing thru, without a stop, spin the top
 Right and left thru, pass thru, wheel and deal
 Centers pass thru, star thru, pass thru
 Bend the line, star thru, veer to the left
 Bend the line, slide thru, pass thru
 Allemande left

Mike Seastrom

Northridge, CA

Side pair roll a half sashay
 Sides lead right, circle up four
 Ladies break to a line, touch a quarter
 Single circulate, boys run right
 Centers pass thru, touch a quarter
 Split circulate, scoot back
 Girls only take a little peek and girls trade
 Right and left thru, girls lead Dixie style
 Ocean wave, boys cross run
 Girl slide together and trade
 Girls run around the boys, tag the line
 Face to the right, boys circulate
 Ladies trade, couples circulate
 Boys fold and do a right and left grand

Side pair square thru, spin chain thru
 The girls rest, spin chain thru, boys rest
 Girls run around the boys, girls circulate
 Girls fold, star thru, pass thru
 Wheel and deal, centers zoom

Please see WORKSHOP, page 89



INTRODUCING — THE HANDBOOK FOR THE MAINSTREAM and PLUS

THIS MONTH, instead of running our usual 2-page Style Lab with its six or eight photographs, we are pleased to bring you the 48-page Handbook for the Mainstream and Plus Movements of square dancing with more than 300 photographs, drawings and diagrams — some in full color. Communication is vitally important today in so many fields of endeavor, but in square dancing, where so many enjoy this activity, it is exceedingly important that the language of the activity be understood by all. Only with this understanding can we hope to dance to all of the fine callers and with dancers everywhere in the world. This Handbook is dedicated to the principles of comfortable and uniform dancing. We hope you enjoy it.

For additional copies please see the order form on page 123.

The Illustrated Mainstream and
Plus I and II Movements

of **SQUARE DANCING**

with sample Quarterly Selections



Reprinted from

SQUARE DANCING

Official Publication
of the Sets in Order
AMERICAN SQUARE
DANCE SOCIETY

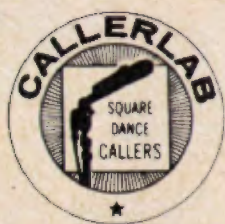
HANDBOOK SERIES



The Mainstream Basic Movements

The Mainstream Basics as adopted by Callerlab — The International Association of Square Dance Callers. This Handbook is prepared by the editors of SQUARE DANCING magazine, official publication of The American Square Dance Society.

The Mainstream Basics
in this Handbook en-
dorsed by



The International
Association of
Square Dance Callers

The order of Basics,
the definitions, styling
and timing notes con-
tained in this Handbook
represent the Basic
Plateau of American
Square Dancing as
adopted by the mem-
bership of Callerlab.

MAINSTREAM is the second plateau in the field of contemporary square dancing and it picks up where the Basic Program leaves off. The person who has completed a square dance course covering the Basic Program of Square Dancing (see the list below) is ready now to move forward if he wishes and, building upon what he has already learned, expand his square dancing horizons even farther.

The terms in the first section of this Handbook make up the Mainstream Basics Program of American Square Dancing. Following each

definition are **STYLING NOTES** that are designed to help you become a better dancer. In the back of this Handbook is a section on Styling offering general comments that are applicable to all the basics. You'll also find a series of rules that govern many of the "traffic patterns" you will encounter in your dancing.

In the second section of this Handbook, following the Mainstream Plateau, are samples of the Callerlab Quarterly Selections which were on the Quarterly Selections list at the time this edition was originally published. As new movements are suggested they are spotlighted in **SQUARE DANCING Magazine**. You'll find them in the January, April and October issues with instructions on how to do them, along with diagrams.

The third and final section of this Handbook is devoted to the Plus One and Plus Two segments of the activity. Dancers who move

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The BASIC Program of Square Dancing

The Basic Plateau or foundation movements of square dancing appear in a separate Handbook. Here is a list of these movements.

- | | | |
|--|-----------------------------------|--|
| 1. Circle Left/Right | Two Ladies/Four Ladies | 32. Shoot the Star (Reg, Full) |
| 2. Forward and Back | (Regular and 3/4) | 33. Slip the Clutch |
| 3. Do Sa Do | 17. Do Paso | 34. Box the Gnat |
| 4. Swing | 18. Lead Right | 35. Ocean Wave (Right, Left, Alamo, Balance) |
| 5. Promenade | 19. Right and Left Thru | 36. Pass the Ocean |
| 6. Allemande/Arm Turns | 20. Star Thru | 37. Swing Thru/Left Swing Thru/Alamo |
| 7. Right and Left Grand/Weave | 21. Circle to a Line | 38. Run |
| 8. Star Right/Left | 22. Bend the Line | 39. Trade |
| 9. Star Promenade | 23. All Around the Left Hand Lady | 40. Wheel and Deal |
| 10. Pass Thru | 24. See Saw | 41. Double Pass Thru |
| 11. Split the Outside Couple/Ring | 25. Grand Square | 42. Zoom/Substitute |
| 12. Half Sashay/Rollaway/Ladies In, Men Sashay | 26. Square Thru/Left Square Thru | 43. Flutterwheel/Reverse Flutterwheel |
| 13. Turn Back/Backtrack | 27. California Twirl | 44. Veer Left/Right |
| 14. Separate/Divide | 28. Dive Thru | 45. Trade By |
| 15. Courtesy Turn | 29. Cross Trail Thru | 46. Touch/Touch a Quarter |
| 16. Ladies Chain/ | 30. Wheel Around | 47. Circulate |
| | 31. Allemande Thar/Wrong Way Thar | 48. Ferris Wheel |

Your Mainstream Basic Movements Check List

You may use this to check the following basics as they are taught. Put an X in the box the first time the basic is taught and then later fill the box in solid when you have thoroughly learned the movement. You will then have a record of your progress through your class period.

- ☐ 49. Cloverleaf
- ☐ 50. Turn Thru Family
- ☐ 51. Eight Chain Thru
- ☐ 52. Sweep a Quarter
- ☐ 53. Pass to the Center
- ☐ 54. Spin the Top
- ☐ 55. Centers In/Out
- ☐ 56. Cast Off Three Quarters
- ☐ 57. Walk and Dodge
- ☐ 58. Slide Thru

- ☐ 59. Fold Family
- ☐ 60. Dixie Style to an Ocean Wave
- ☐ 61. Spin Chain Thru
- ☐ 62. Peel Off
- ☐ 63. Tag Family
- ☐ 64. Curlique
- ☐ 65. Scoot Back
- ☐ 66. Fan the Top
- ☐ 67. Hinge Family
- ☐ 68. Recycle

to this plateau will have first become knowledgeable of the Basics and the Mainstream Basics.

The last two pages provide you with a complete rundown of all the movements through Plus Two as they are listed by Callerlab, and while the Basic and Mainstream lists should remain as they are until 1984, it is logical that the Quarterly Selections

list will change a bit each year and the Plus movements will see some major changes from time to time.

This Handbook, like its predecessor covering the Basic Plateau, is not intended to replace your caller/teacher. On the contrary, it is presented as an adjunct to your learning and should prove to be a handy reference as you progress with your dancing.

(49) CLOVERLEAF: Starting formation — completed double pass thru, or a single couple(s) on the outside of the square, facing out. The lead dancers separate and move away from each other in a three quarter (270°) circle. When each lead dancer meets another lead dancer from the other side of the square, they become partners and step forward to the center of the square. Each trailing dancer follows the dancer in front of him and ends directly behind that same dancer. A single couple facing out does the lead dancer's part as described, but they

may not step all the way into the center at the end of the call.

STYLING: *Arms are held in natural dance position, skirt work optional. It is important to move slightly forward before turning away. When lead dancers meet and become partners, use couple handhold. Trailing dancers should follow footsteps of the lead dancers and not cut the corners. When trailing dancers become partners, use couple handhold.* **TIMING:** 4 steps is required.



CLOVERLEAF — Two couples back to back have just released hands as they separate and move away to join hands with the dancer they meet.

CLOVERLEAF — Starting from a completed double pass thru, trailing dancers "follow the leader" ending in a beginning double pass thru formation.



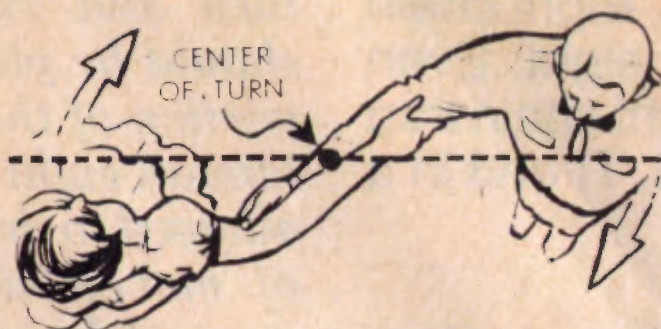
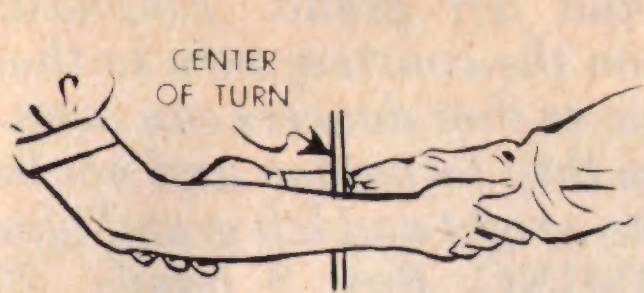
From a square where the head couples have just passed thru, they can execute a CLOVERLEAF while the side couples go into the center for a right and left thru, a square thru, etc.



(50) TURN THRU FAMILY: Starting formation — facing dancers. (a) **TURN THRU:** Each dancer steps forward to join right forearms with the other dancer. They turn by the right one half (180°), release armholds and step forward, ending back to back with each other. (b) **LEFT TURN THRU:** Similar to turn

thru but done with left forearms and a left turn one half (180°).

STYLING: Use normal forearm position. Men's free hand in natural dance position. Ladies' skirt work desirable for free hand. **TIMING:** 4 steps from point of contact.



TURN THRU — as in all arm turns, the forearm turn should be a comfortable movement. The arms are held past the wrist, but not past the elbow joint. Each dancer places his hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms so, while turning, each dancer is moving equally around the other.



TURN THRU is completed only after the dancers have moved past each other.

(51) EIGHT CHAIN THRU (1-8 hands): Starting formation — eight chain thru. Facing dancers join right hands and pull by (this completes an eight chain one). The center

facing dancers join left hands and pull by while the outside dancers do a courtesy turn (this completes an eight chain two). Repeat these actions in sequence to achieve eight

EIGHT CHAIN THRU — it isn't a flattened out right and left grand.



chain three, eight chain four, etc. Eight chain thru is the same as eight chain eight. Even numbers (2, 4, 6, 8) end in an eight chain thru formation. Odd numbers (1, 3, 5, 7) end in a trade by formation.

STYLING: Use same styling as in courtesy

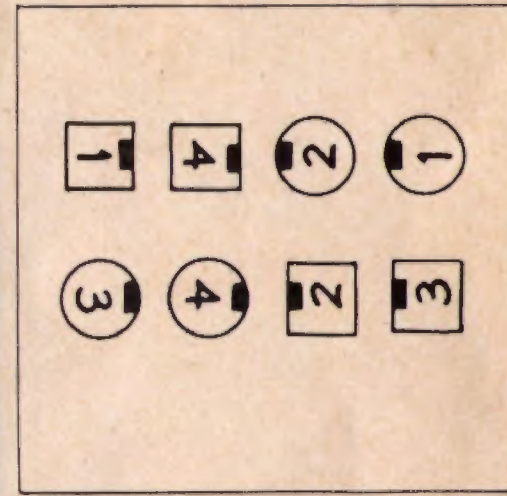
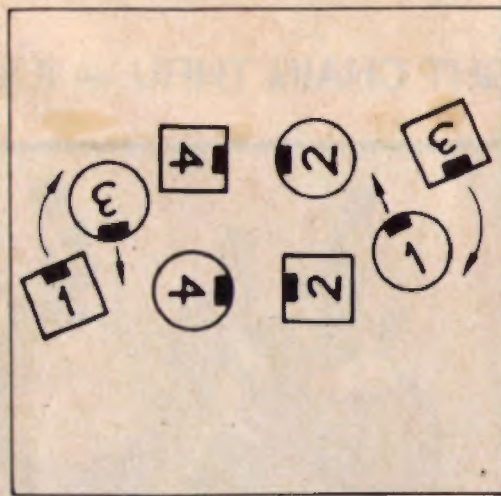
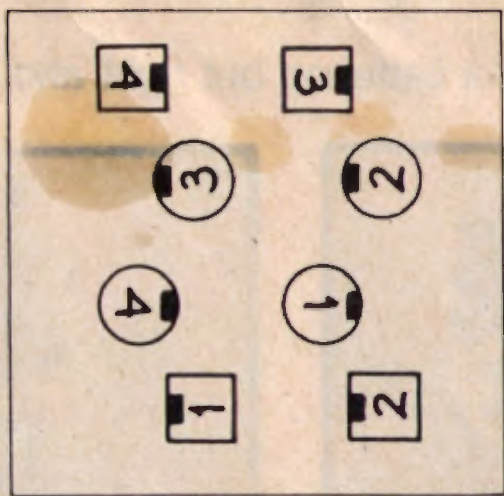
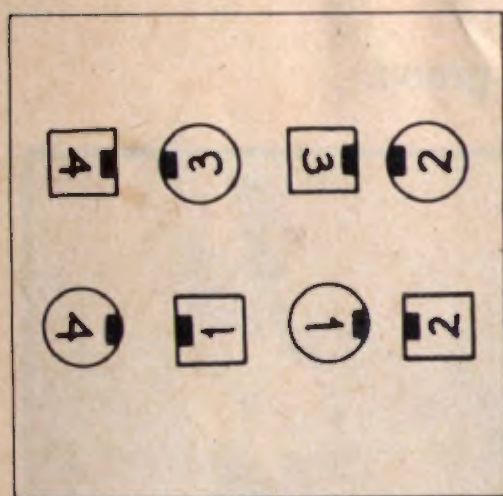
turn and right and left grand. Emphasis should be placed on the courtesy turn in that portion of the basic so that dancers can maintain an eight chain thru formation and not be allowed to drift into a right and left grand type of movement. **TIMING:** Box, 8 hands, 20 steps; 4 hands, 10 steps.



SWEEP A QUARTER following a flutterwheel, Basic #43. This is not a static movement and must derive its continuing directional momentum from the pattern flow of a previous basic.

(52) SWEEP A QUARTER: Starting formation — facing couples in a circling movement (right or left). Dancers continue the circling movement one quarter (90°) in the direction of their body flow.

STYLING: All dancers use couple handholds. Couples working together should smoothly disengage previous handhold and blend into the sweeping basic. **TIMING:** 2 couples, 2 steps; all 4 couples, 4 steps.



PASS TO THE CENTER — remember to Trade when you reach the outside.

(53) PASS TO THE CENTER: Starting formation — eight chain thru, parallel waves. All pass thru. The dancers now on the outside partner trade. Ends in double pass thru formation.

STYLING: Same as pass thru and partner trade. **TIMING:** Box, couples facing in 2 steps; couples facing out 6 steps.

(54) SPIN THE TOP: Starting formation — ocean wave. Each end and the adjacent center dancer turn one half (180°). The new center dancers turn three quarters (270°) while each outside dancer moves forward in a quarter circle to meet the same center dancer with whom he started. Ends in an ocean wave which is at right angles to the

original starting wave.

STYLING: Use same styling as in swing thru. Dancers who become new ends should have arms in natural dance position and hands ready to assume appropriate position for the next call. **TIMING:** 8 steps from point of contact.



SPIN THE TOP



(55) CENTERS FAMILY: Starting formation — whenever there is a couple with their backs to the center of the set facing or standing behind another couple (e.g. eight chain thru, completed double pass thru). (a) **CEN-**

TERS IN: The outside dancers step apart as the center dancers step forward and between them to form a line. (b) **CENTERS OUT:** The center dancers step apart and move forward to stand beside an outside

CENTERS IN



dancer and form a line.

STYLING: *The active couple should use couple handhold and, if stepping in between*

CENTERS OUT

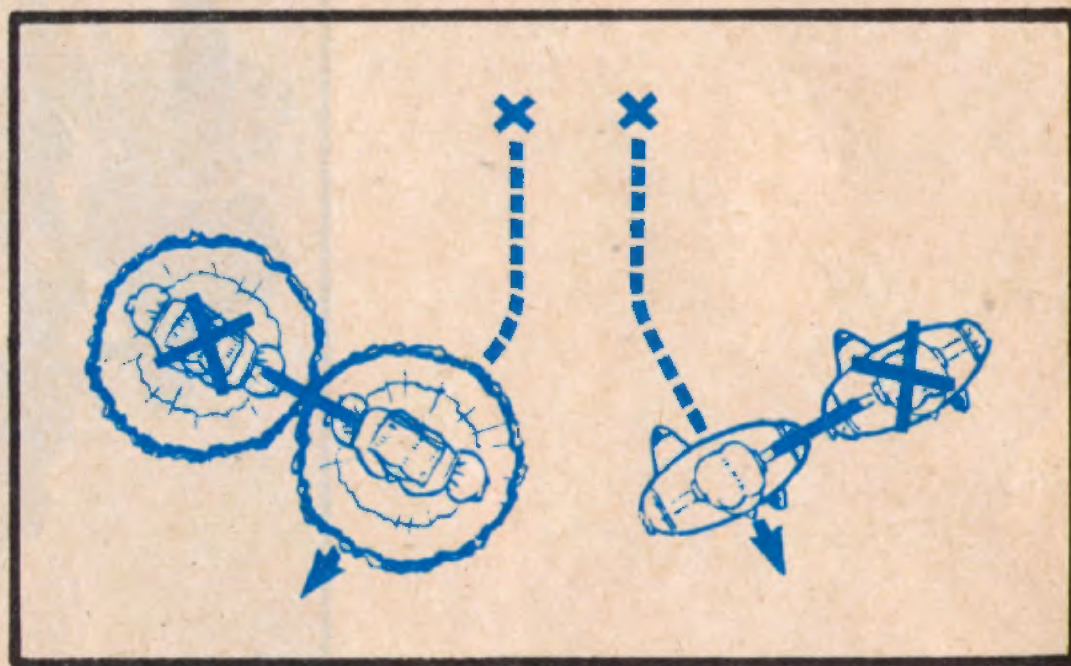
couples facing the same direction, join hands in a line of four. If the active couple steps in between a couple facing in the opposite direction, use hands-up position with the end dancers. TIMING: 2 steps.



(56) CAST OFF THREE QUARTERS: Starting formation — any wave or line. Each half of the line or wave works as a unit and moves forward around a pivot point three quarters (270°). If the adjoining dancers are facing the same direction, the end dancer becomes the pivot while the other dancer moves in a semi-circle around the pivot. If the adjoining dancers are facing in opposite directions, the pivot point is the handhold between them and they move equally around that pivot point.

STYLING: *If joined dancers are in opposite facing directions, the handhold should be hands-up position as in swing thru. If joined*

dancers are in the same facing direction, handholds are as in couples handhold position. TIMING: 6 steps.



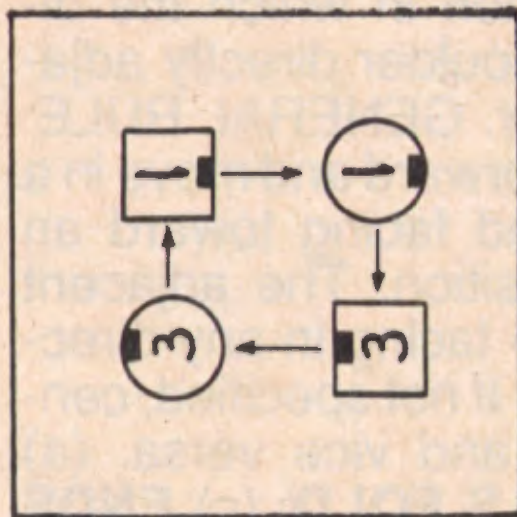
CAST OFF THREE QUARTERS — from a line of four the ends hold the pivot while the other dancers move forward around that pivot.



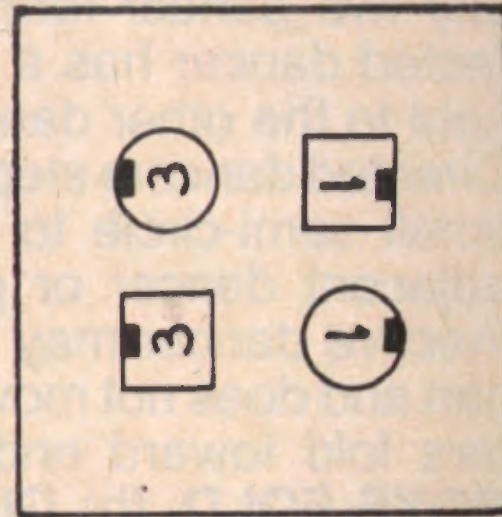


WALK and DODGE

(57) WALK AND DODGE: Starting formation — box circulate or facing couples. From box circulate formation, each dancer facing into the box walks forward to take the place of the dancer who was directly in front of him. Meanwhile, each dancer facing out of the box steps sideways (dodges) into the position vacated by the "walker" who was formerly beside him. Dancers end side by side, both facing out. If walk and dodge is called from facing couples, the caller must designate who is to walk and who is to dodge (e.g., "men walk, ladies dodge"). Ending is a box circulate formation.



WALK



and

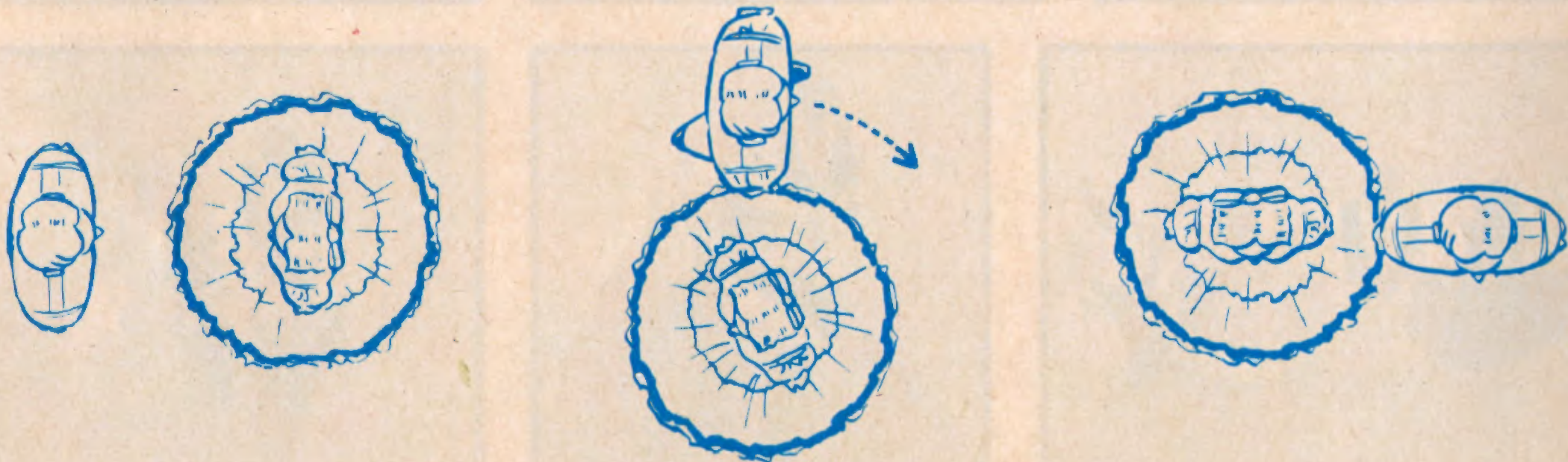
DODGE

STYLING: Arms in natural dance position. Skirt work for the ladies is optional. Hands should be ready to assume appropriate position for the next call. **TIMING:** 4 steps.

(58) SLIDE THRU: Starting formation — facing dancers. Dancers pass thru. A man always turns right one quarter (90°); a lady always turns left one quarter (90°). Dancers end side by side with each other.

STYLING: Arms in natural dance position with skirt work optional for ladies. Hands should be rejoined in the appropriate position for the next call. **TIMING:** SS, heads, or sides, 6; Box, 4 steps.

SLIDE THRU. Remember that the man always turns right one quarter and the lady always turns left.





Ends FOLD

(59) FOLD FAMILY: Starting formation — any two dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer. **GENERAL RULE:** Directed dancers step forward and move in a small semi-circle to end facing toward an adjacent dancer or position. The adjacent inactive dancer may be facing in any direction and does not move. If not specified, centers fold toward ends and vice versa. (a) **BOYS FOLD**, (b) **GIRLS FOLD**, (c) **ENDS FOLD**, (d) **CENTERS FOLD:** Directed active dancers fold toward the inactive dancers using the general rule. (e) **CROSS FOLD:** Starting formation — line, two-faced line, or wave. The directed (active) dancers who

must either both be centers or both be ends, fold toward the farthest inactive dancer by walking in a semi-circle to end facing toward that same dancer. If the active dancers are both facing in the same direction, they first cross with each other (right hand dancer in front of left hand dancer per the crossing rule) and then fold toward the inactive dancer.

STYLING: *Hand position depends on starting formation, i.e. hands up from a wave, couple handhold from a line or circulate. Using appropriate hand position, the inactive dancer should exert slight pressure to adjacent dancer and assist in initiating folding action.* **TIMING:** Fold, 2 steps; cross fold, 4 steps.

Girls FOLD, partner stays put.



Ends CROSS FOLD from a line of four.

Ends CROSS FOLD from an ocean wave



and from a two-faced line.

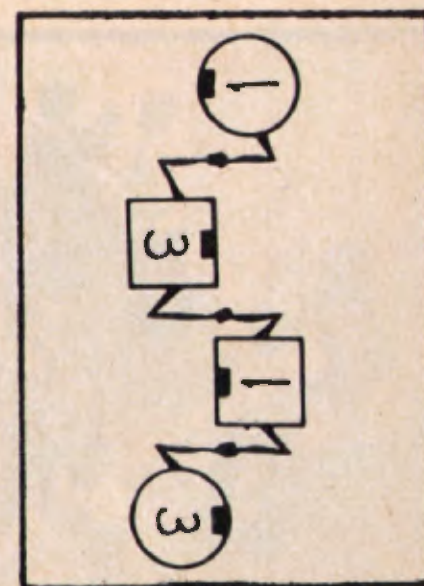
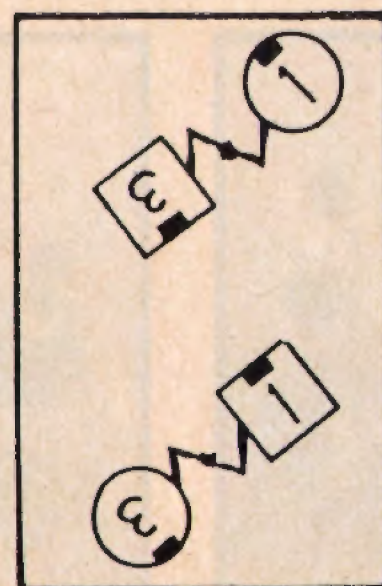
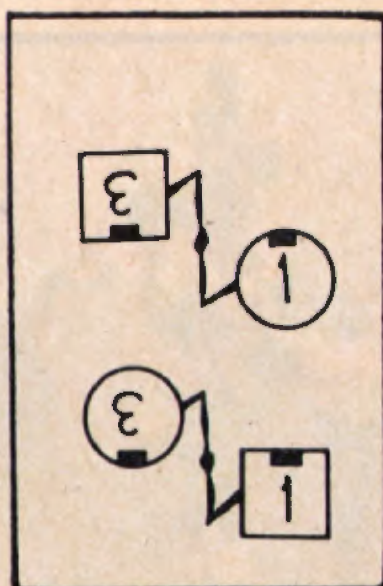
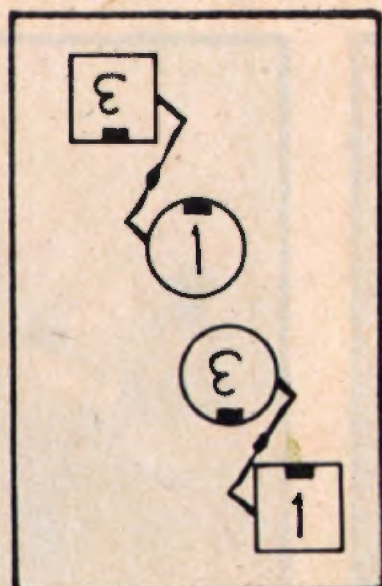
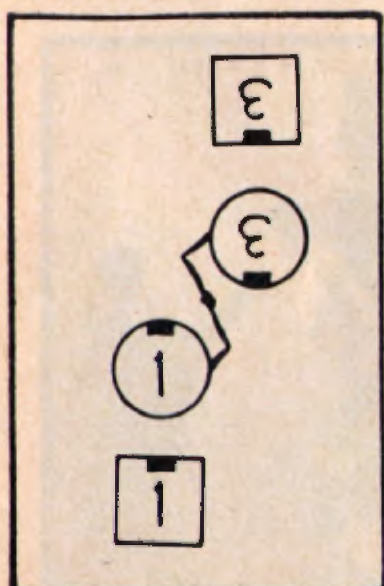


(60) DIXIE STYLE TO AN OCEAN WAVE:

Starting formation — facing couples or facing tandems. From facing couples, the right hand dancer steps forward and to the left to become the lead dancer in a tandem. Lead dancers join right hands and pull by. Moving to the other trailing dancer, each extends a left hand and touches to a left hand mini wave and turns one quarter (90°). New center dancers join right hands and form a left hand ocean wave.

STYLING: *Lead dancers initially pulling by in the center should use handshake hold as in right and left grand. When forming mini waves with trailing dancers, dancers must adjust to the right, using hands-up position and same styling as in swing thru. TIMING: SS, heads or sides to the wave, 6; all 4 couples to the wave, 8.*

DIXIE STYLE TO AN OCEAN WAVE



DIXIE STYLE continues next page

DIXIE STYLE TO AN OCEAN WAVE with "live" dancers.



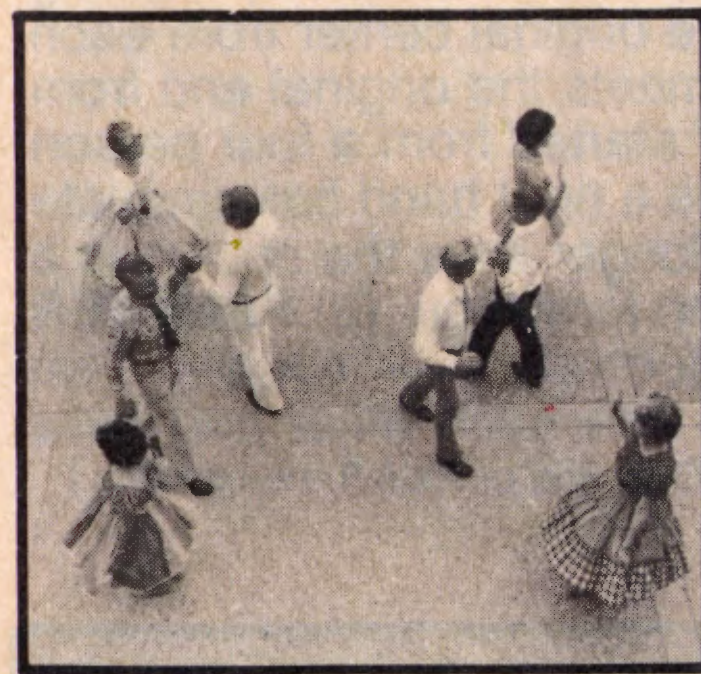
All four couples DIXIE STYLE to a four-handed ocean wave (an allemande thar star). The men make a packsaddle or box star in the center and their handhold with the ladies changes to a forearm hold.



(61) SPIN CHAIN THRU: Starting formation — parallel waves. Each end and the adjacent center dancer turn one half (180°). The new centers of each ocean wave turn three quarters (270°) to make a new ocean wave across the set. The two centers of this wave turn one half (180°) to reform the wave across the set. The two outside pairs of dancers of the center wave now turn three

quarters (270°) to join the waiting ends and form parallel ocean waves.

STYLING: *Hands up as in swing thru. It is important that the waiting ends remain in static position with hands ready to assume appropriate position for the next call.* **TIMING:** Box, 16.



SPIN CHAIN THRU — ends hold their position and wait with hands at the ready to form the ocean wave.

STANDARDIZATION and STYLING — They're important! For, without a recognized method of doing each basic it would be difficult, if not impossible, to learn to dance in one area and then dance with comfort and confidence in all others — around the world. For that reason, we place particular emphasis on the styling and timing notes in this Handbook.

(62) PEEL OFF: Starting formation — one couple following another, box circulate or Z formation. Each lead dancer turns away from the center of the starting formation, walks in a semi-circle and steps forward to become an end dancer of the new line. Meanwhile, each trailing dancer steps forward and does a U turn back, turning away from the center of the starting formation to become the center dancer of the new line. From one couple following another, the ending formation is a line of four; from a Z, the ending formation is a two-faced line; from a box circulate, dancers may have to take one step forward to adjust to a two-faced line.



PEEL OFF with one couple following another ends in a line of four.



STYLING: Arms should be held in natural dance position and ready to assume appropriate position for the next call. It is important that lead dancers move slightly forward before starting the "peeling" motion. **TIMING:** 4 steps.

PEEL OFF from a Z formation ending in a two-faced line.



(63) TAG FAMILY (a) TAG THE LINE: Starting formation — any line with an even number of dancers. **FULL:** Each dancer turns to face the center of the line. Taking a short side step to the left, each dancer walks forward passing right shoulders with oncoming dancers until he has walked past all of the dancers from the other half of the line. The call may be followed by any one of the directions In, Out, Right or Left. When this happens, dancers turn in place one quarter (90°) in the direction indicated. **HALF TAG:** Like tag the line, except the dancers stop walking forward when the original center from each side of the line meets the original end from the other side. If started from a four person line, the ending is a right hand box circulate formation; from longer lines the ending is a right hand column formation. **(b) PARTNER TAG:** Starting formation — couple. Two dancers turn to face each other and pass thru. (See 3/4 TAG at end of Plus II movements.)





TAG THE LINE. Dancers move forward to a quarter tag, half tag and into a full tag. Directed to face either right or in, as the movement nears completion they automatically adjust into the ending formation.



PARTNER TAG

STYLING: Arms in natural dance position, hands ready to assume appropriate position for the next call. A flowing type of movement can be achieved by taking a slight step forward before turning toward the center of the line,

thus avoiding the abrupt military type pivot. **TIMING:** Facing lines with pass thru, tag the line full, 8 steps; three quarters, 7; one half, 6; one quarter, 5 steps. Two-faced line tag the line full, 6 steps; three quarters, 5; one half, 4; one quarter, 3. Partner tag, 3 steps.



CURLIQUE

(64) CURLIQUE: Starting formation — facing dancers (man and lady) The man and lady touch raised right hands to form an arch. The lady steps forward under the arch while turning left face three quarters (270°). Meanwhile, the man walks forward around the lady while turning to the right one quarter (90°). The ending formation is a right hand mini wave.

STYLING: After hands meet, with the back of the lady's hand in the man's palm, hands

revolve around each other maintaining contact and a certain degree of stability in order that the lady can turn comfortably under the man's arm. The movement ends in hands-up position. TIMING: 4 steps from point of contact.

(65) SCOOT BACK: Starting formation — box circulate. Dancers facing in step straight

SCOOT BACK



forward to join adjacent forearms, turn half (180°) and step forward to end in the position vacated by the dancer who was facing out. Meanwhile, each dancer facing out runs into the position vacated by the dancer who is doing the forearm turn. When done from right hand boxes, the dancers facing in turn by the

right and the dancers facing out run right. When done from left hand boxes, the dancers facing in turn by the left and the dancers facing out run left.

STYLING: *Similar to that of turn thru and fold.* **TIMING:** 6 steps.



FAN THE TOP



(66) FAN THE TOP: Starting formation — ocean wave or two-faced lines. The centers of the line or wave turn three quarters (270°) while the outside dancers move forward in a quarter circle. The ending formation is at right angles to the starting formation. Centers remain centers and ends remain ends.

STYLING: *Center dancers use hands-up position and styling similar to that of swing thru. End dancers' arms are in natural dance position and hands are ready to assume appropriate position for the next call.* **TIMING:** 4 steps.

(67) HINGE FAMILY: A hinge is a half of a trade. Any two adjacent couples or dancers who can trade can also hinge. (a) **COUPLES**

HINGE: Starting formation — line or two-faced line. Working as a unit, each couple does half of a couples trade to end in a two-faced line at right angles to the original line. (b) **SINGLE HINGE:** Starting formation — mini wave. Dances do half of a trade with each other to end in a mini wave at right angles to the original mini wave. (c) **PARTNER HINGE:** Starting formation — couple. Dancers do half of a partner trade to end in a right hand mini wave at right angles to the starting position.

STYLING: *Couples use couple handhold and styling similar to wheel and deal. Single hinge use hands up position. Partner hinge ends in a mini wave, hands up position.* **TIMING:** *Couples hinge 3 steps; partner or single hinge, 2 steps.*

COUPLES HINGE





SINGLE HINGE



PARTNER HINGE



(68) RECYCLE: Starting formation — ocean wave only. The ends of the wave cross fold as the centers of the wave fold in behind the ends and follow them around, then face in to end as two facing couples.

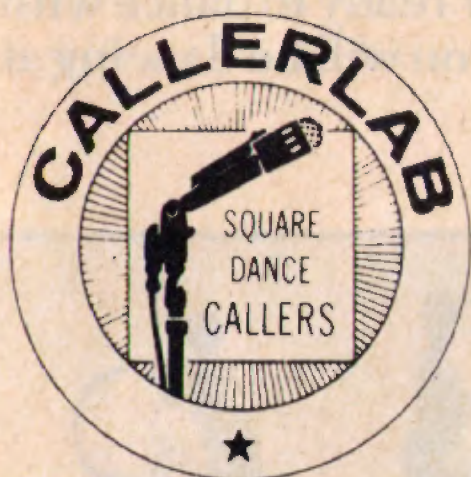
STYLING: *All dancers, arms in natural dance position, hands ready to adjust for next call as quickly as possible.* **TIMING:** 4 steps.



RECYCLE — just as the movement is ending couples would take normal couple handhold ready to adjust for the next call.



THE QUARTERLY SELECTIONS QS



BY CALLERLAB

At the time this Handbook went to press these four movements were on the Callerlab Quarterly Selections list.

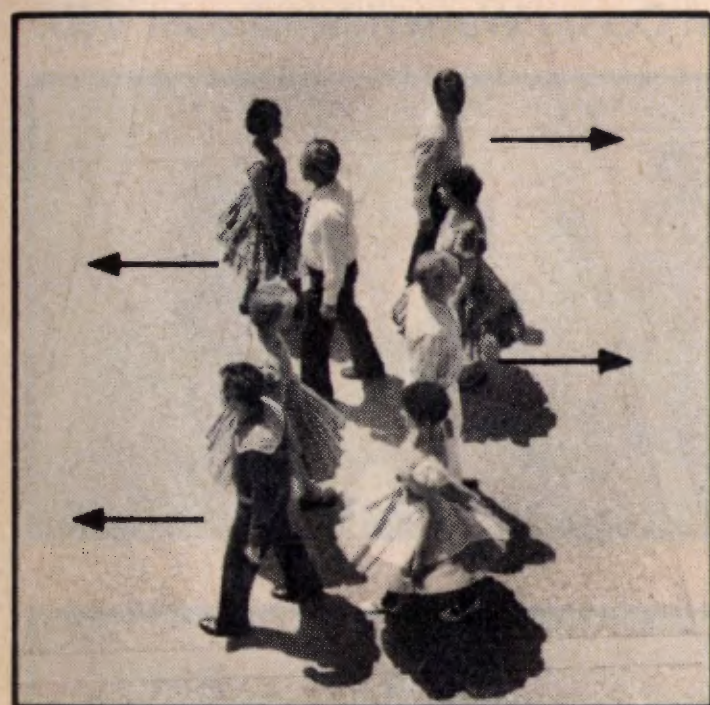
DIXIE DERBY: Facing couples complete a standard Dixie style to an ocean wave and, without stopping, the wave ends (girls) fold, as the centers (boys) trade and spread apart so that those who folded now step forward and squeeze in between those who traded. The movement ends in a two-faced line.

TIPS TO DANCERS: The movement should be a continuous one with no stop and go. Ends must remember to release hands as soon as the ocean wave is formed to allow the centers to trade. As the centers finish the trade and begin to spread it helps if they move forward slightly, so that the ends will not have to make a big loop as they run around the ends. **COUNT:** 10 steps.

DIXIE DERBY following Dixie Style to An Ocean Wave (Mainstream #60).



The basic plateaus are built on the principles of the movements you have already learned. Once you have completed Mainstream, which includes all the movements in your Basic Handbook plus the Mainstream Basics, you can consider yourself a Mainstream dancer ready to dance with groups bearing the Mainstream label. By adding the Quarterly Selections you will be dancing at M/S and Q/S level.



LINEAR CYCLE: In any right handed ocean wave(s) — ends and adjacent centers single hinge, dancers facing out fold, all double pass thru and peel right. Results in facing lines standing at right angles to the starting wave. If done from left hand waves, the pass is a left shoulder pass and the peel is to the left.

TIPS TO DANCERS: Another smooth flowing pattern if everyone moves with the music. Those facing in must vacate their spot so the folding dancers can move right into the double pass thru movement. **COUNT:** 10 to 12 steps, although as you gain familiarity with the move, you can do it in less time.

LINEAR CYCLE

About the Quarterly Movements

THREE TIMES EACH YEAR a committee of Callerlab members votes on one, two or no experimental movements to be used by callers working with Mainstream (or beyond Mainstream) dancers. While the total number of these movements can accumulate, the number is reduced when Callerlab members have an opportunity to vote on them.

A movement that remains on the Quarterly Selections list for three consecutive years is eligible to be voted into one of the Main-

stream plateaus or it can be moved to one of the Plus categories, the Advanced or Challenge lists, or it can be dropped entirely.

Because this is a continually changing list, dancers and callers may keep current by following the Quarterly Selections in the January, April and October issues of SQUARE DANCING Magazine. The Quarterly Selections form an ever-changing list. As a sample of some Quarterly Selections these pages provide a recent rundown.



PING PONG CIRCULATE

PING PONG CIRCULATE: From a standard right-hand ocean wave (girls in the middle, boys on the ends) in the center of the square between two couples facing in, the movement starts with the boys on the ends of the wave moving forward (circulating) and around the outside pair to take the place (facing in) of the outside boy. The boys on the outside, meanwhile, step ahead to become a new end in the center wave. The girls do essentially the same thing; those on the outside step forward to take the place of the girl directly in front of them as each "wave" girl steps ahead and turns into the position formerly occupied by the outside girl. The outsides have formed a wave in the center and the dancers formerly in the center wave have become the outside couples facing in.

TIPS TO DANCERS: This is another of those movements in which dancers identify the

path they are to move around and then move up one position in that path. If just the boys were to do a ping pong circulate and then the girls only were to do their part of the movement it would be a simple matter to identify the path each was to follow. The new center wave will be formed before the outside couple reforms but, since they are now active, the dancers in the wave can start their next move before the new inactives are finished and the inactives have less time to stand around and wait. (We would like to point out that sometimes, in an attempt to be absolutely accurate, we become a bit technical in the descriptions. An easy way for a dancer to remember this pattern is: From a setup of a right-handed ocean wave in the center of the square and the two outside couples in their normal positions, those in the center wave will step forward to the outside positions and do a partner trade as those on the outside will step forward to reform a wave in the center. **COUNT:** Plan on 4 counts.

HOW MUCH DO WE HAVE TO KNOW? Square dancing means different things to different people. The frequency with which you dance determines how far you will go in learning all the movements shown here. Your caller will see to it that you know the movements necessary to dance to his calling and to enjoy this activity to the fullest.



RELEASE RECYCLE: From a quarter tag formation, the ends of the right hand wave and the outside boys (beaus) extend to the dancer ahead of them and all finish like a RECYCLE. Ends in a starting double pass thru formation.

TIPS TO DANCERS: Ladies remember to wait for the oncoming man to approach before starting the recycle. Some adjustment may be required to get around with the man and end in the double pass thru formation. COUNT: Timing is 6 steps.



Meet Joe and Barbara



As these Quarterly Selections come out SQUARE DANCING Magazine spotlights them, first in a covering story listing the suggested movements and providing sample calls, and then also in a special feature aimed at you, the dancers. Called Take a Good Look, this feature uses the square and circle diagrams you see at the top of the page. Two typical dancers, Joe and Barbara, discuss the movement from the dancer's point of view. So many times a movement will be comfortable and logical for the man but far less than comfortable for the lady. Frequently this comes out into the open when both the man and the lady have their opportunity to express an opinion. This unique feature is just one of many which attempts to make the task of learning new calls a simple and happy one. The magazine is your continuing guide to the world of square dancing.

THE PLUS MOVEMENTS OF SQUARE DANCING

Here are the Plus I and Plus II Plateaus adopted by CALLERLAB. This Handbook is prepared by the editors of SQUARE DANCING magazine, official publication of The American Square Dance Society.

THE MOVEMENTS DESCRIBED in this Handbook have been selected by the members of CALLERLAB — The International Association of Square Dance Callers, as the ones that make up the levels or plateaus immediately following Mainstream. The definitions of these movements have been worked out with the aid of a team of veteran callers and put into a language *especially geared to the dancer*. In some instances the description of the movement is generalized so that it can be executed from a number of different setups. In other instances, where this method was thought to be confusing to the average dancer, only the “garden variety” of the movement is described. A caller’s manual will go more into details on “unusual” interpretations of the calls.

As in the case of the previous Illustrated Basic Handbook *, this edition includes smooth dancing notes and “Tips to Dancers” following each definition. Some of these tips have been collected from dancers who have expressed themselves on certain *trouble spots* and we include them in the hope they will simplify your understanding. The time-counts or suggested number of steps needed for each movement are not always absolute. A number of factors enter into the timing and these we have explained in each instance. The illustrations are designed to pictorially explain each movement only in one of its most common forms.

A dancer, in order to reach the various plateaus set up by CALLERLAB, needs to have learned all the basics at one level before progressing on to the next. For that reason, you may wish to check the entire list of movements from the Basic Plateau through Plus Two. You’ll find them in the back of this book.

*The Illustrated Basic Movements of Square Dancing Handbook includes the descriptions and style notes on Callerlab Basics 1-48. Both editions of the Handbooks are 50¢ each plus postage. Quantity rates are available on request or see the order form in SQUARE DANCING Magazine. Published by The Sets in Order American Square Dance Society, 462 N. Robertson Boulevard, Los Angeles, California 90048.

The PLUS movements are intended for those who have learned the Basic and Mainstream Basic Plateaus and have become proficient in dancing them over a considerable period. It is not that these PLUS movements are especially difficult but that sufficient additional time is needed to assimilate each one.

In Appreciation

To thank only one or two people who worked on the contents of this Handbook would be a gross injustice to many. In the first place, much of this started in the mid-1950’s when more than 200 callers assisted Sets in Order (SQUARE DANCING Magazine) in creating descriptions and styling and timing notes for the basic movements then in use. In the mid-1970’s Callerlab assigned a number of committees the task of updating the material to the point where you have it now. Perhaps our best acknowledgment would be to say “thank you” to all the callers, recent and past, who shared in this enormous project and who spent endless hours of dedicated commitment to this most important task.

The Plus One List

Here are the seventeen movements that make up this phase of the Basics. While listed alphabetically, callers may choose to present them in a number of different sequences. This is entirely optional. However, all of the PLUS ONE movements should be learned and danced automatically before moving on to PLUS TWO.

Anything and Roll
Anything and Spread
Chase Right
Coordinate
Diamond Circulate
Extend
Flip the Diamond
Load the Boat
Peel the Top

Single Circle to a Wave
Spin Chain the Gears
Teacup Chain
Track II
Trade The Wave
Triple Scoot
Triple Trade
Turn and Left Thru

The +1 Plateau

Please note that the definitions in the Plus One and Plus Two plateaus have not, at the time of printing, been changed. The members of the committee assigned by Callerlab are reviewing these definitions and we may see changes both in the definitions and the list of movements soon.

PARTNER TRADE AND ROLL



COURTESY TURN AND ROLL

(Anything) and ROLL: Do the "anything" call (any movement that leads comfortably into a follow-up movement) and then each dancer independently turns in place one-quarter (90 degrees) in the direction of the body flow. (e.g. partner trade and roll, touch a quarter and roll, etc.)

TIPS TO DANCERS: Once you have completed a movement such as partner trade, release all handholds and allow the momentum of the partner trade to set your direction for the solo turn in place, which in this case, would end with the two involved dancers facing each other. In a courtesy turn followed by a roll, the momentum set up would be into a left face turn so that the couple ends in single file – the lady behind the man. You would not be told to roll following any call that has the dancers moving straight ahead (forward) at the completion of the call for example, scoot

back, circulate, etc.). Various ending positions are determined by the command which precedes the "and roll." **COUNT:** Flexible and becomes a part of the accompanying movement.

(Anything) and SPREAD: Following a designated command, center dancers slide apart to become ends and outside (or trailing) dancers step into the adjacent center positions.

TIPS TO DANCERS: This will make more sense as you apply it to an actual movement (see Follow Your Neighbor and Spread in the Plus II section of this Handbook). Other examples could be star thru and spread and wheel and deal and spread. **COUNT:** It's a blending movement and, as a result, may take no more steps than is required to do the original movement in the orthodox manner.

CHASE RIGHT: From a setup of two couples back to back, each right-hand person (those in the girls' positions) does a zoom action (or a turn back, circulate and then fold), moving into the spot previously occupied by the girl in the couple behind them, to end facing in. The persons in the boys' positions will follow the girl by doing a fold into the vacated girls' positions and then circulate one position to end facing out.

TIPS TO DANCERS: When two couples (e.g. the heads) do chase right in the center of the square, it is important for those doing the zoom motion to keep the action tight and avoid bumping into those on the outside. From standard lines of four facing out, chase right will end in two similar, parallel ocean waves, girls facing in, boys facing out. When the action takes place with all four couples back to back in a trade by setup, the movement will end in a column formation. Remember, in Chase Right all action flows to the right. **COUNT:** From a standing start 8 steps.

CHASE RIGHT



COORDINATE: From parallel single file columns of four side by side and facing in opposite directions (such as those set up by doing a curlique from two facing lines of four), all dancers single file circulate once and a half. This leaves one dancer on the outside at each end and three adjacent pairs in the center. Those adjacent dancers arm turn 180 degrees (trade). The center pair releases handholds and each dancer steps diagonally forward individually to the outside of the person who is directly in front of him to

become ends of a two-faced line. The lonesome dancers on the ends of the formation move ahead with a quarter turn to become the other ends of two-faced lines.

TIPS TO DANCERS: For the center pair of dancers the trade action is more nearly a turn thru with each dancer immediately releasing armholds and moving forward to couple up with the end dancers who traded. If in doubt about how far to go in a circulate one and a half positions, remember that you move up

three people. **COUNT:** This is an in-motion figure and while blending from the movement

just preceding it into the follow-up movement you can figure on 8 steps for comfort.



COORDINATE



DIAMOND CIRCULATE: From a regular diamond formation, each dancer will move ahead to assume the position and facing direction of the dancer ahead of him in the diamond. The movement ends in another diamond formation.

TIPS TO DANCERS: Because you are moving diagonally from one point of the diamond to the next (centers becoming points and points becoming centers), it is possible to become disoriented and wander away from the traffic pattern. New centers (short points) may join hands to re-establish the diamond centers and points. Once you are in the dia-

mond, create a mental picture for yourself so that you will stay "on track." It is important that dancers should not make stars out of diamonds, and that each dancer moves exactly to the next set of footprints in the diamond. **COUNT:** Depending on the area to be covered, from 2 to 4 steps.

NOTE: One way to form a diamond is by having two facing couples veer to the left to a two-faced line and the two ladies in the center hinge or turn three-quarters. This puts the dancers into four corners of a diamond, facing four different walls. In this example, the men form the diamond long points while the ladies

SETTING UP A DIAMOND

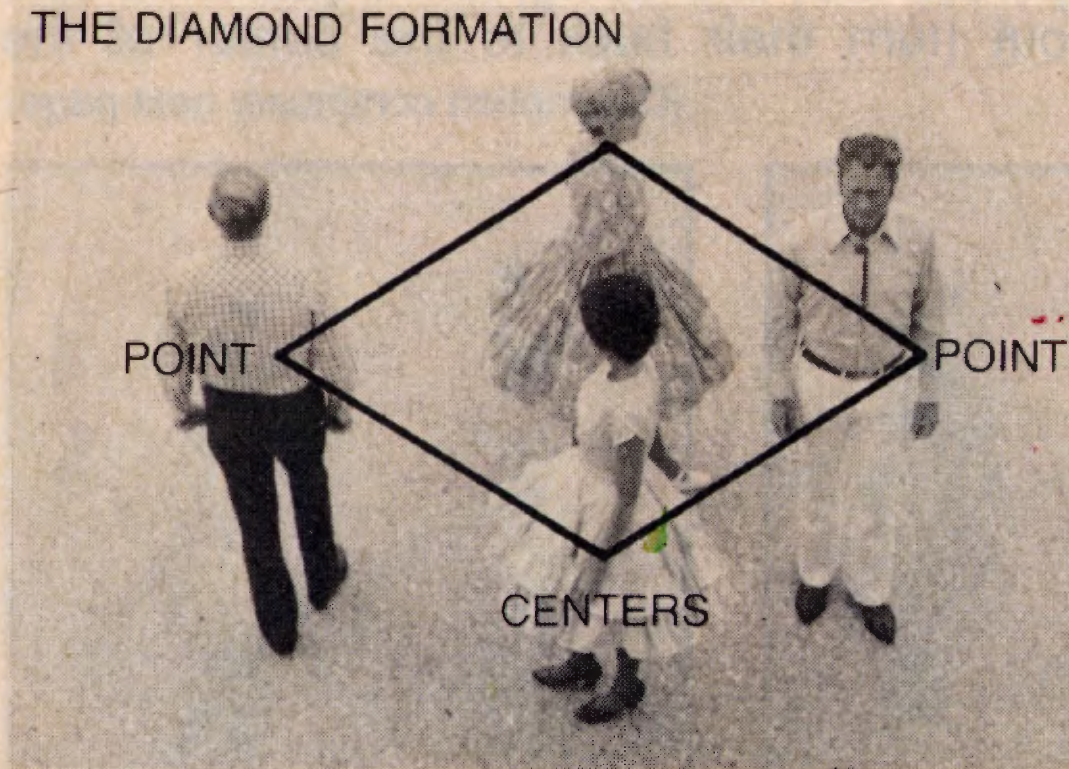


DIAMOND CIRCULATE

Please see FLIP THE DIAMOND next page

form the diamond centers or short points.

THE DIAMOND FORMATION



The DIAMOND FORMATION is just one of many setups that come into use in the PLUS plateaus

EXTEND: Starting from an ocean wave or any tag formation, all dancers step thru to form an ocean wave with the couple they are facing. If the extension leaves dancers facing out, they remain facing out.

TIPS TO DANCERS: This is not a static action and blends well with many movements. One common occurrence is a square where the heads have done a pass the ocean. From this setup, with the sides in position and with an ocean wave established in the center, Extend would mean that those in the center would move forward to make two sets of waves with the outsides. From left hand waves dancers will extend to left hand waves.



EXTEND



FLIP THE DIAMOND from DIAMOND CIRCULATE (see previous page).

FLIP THE DIAMOND: From any four-dancer diamond arrangement, the diamond centers do a standard diamond circulate. At the same time, the ends (diamond points) flip (fold) into the vacated spot next to them and join hands to become centers of an ocean wave.

TIPS TO DANCERS: It should become obvious when the diamonds are formed just which of the dancers are the "points" and which are the "centers." Quite frequently two diamonds will be operating concurrently within the square but an experienced dancer will have little trouble staying within his own diamond foursome. COUNT: 6 steps.

LOAD THE BOAT: From a setup of two facing lines of four dancers, ends move forward around the outside passing right shoulders with three moving people and turn a quarter in to stand beside the third person passed,

facing the center of the set as a couple. Simultaneously, the centers pass thru with the person they are facing, turn a quarter to face out (turn their back to the center of the

(Description continues, next page)

LOAD THE BOAT



(More photos, next page)



square), do a partner trade and pass thru. The ending formation is an eight chain thru.

TIPS TO DANCERS: The center dancers who do their action while the others are working around them can find the tight quarters a bit awkward, so those moving on the outside should leave enough room for the centers to work comfortably. As in the case of several

traffic patterns where two couples are doing one thing and the remaining two another, this pattern can work so that everybody ends simultaneously. **NOTE:** It is possible for this movement to work if those in the center face across while those on the ends start facing out. In such an instance the figure would end in a square formation with two couples (heads or sides) facing in and the other two facing out. **COUNT:** 12 steps.



PEEL THE TOP: Two couples in columns of two, side by side and facing in opposite directions (box formation) or, more commonly, in a "Z" formation, the lead dancers peel off (turn out) and move forward one-quarter in their own foursome as the trailing dancers step directly forward, take adjacent arms and turn three-quarters to end as centers in an ocean wave.

PEEL THE TOP (from a Z formation)

SINGLE CIRCLE TO A WAVE: From facing pairs of dancers, each dancer joins both hands with the opposite dancer and circles clockwise (left) halfway or as directed. Without stopping they drop hands and individually veer to the left to blend into a right-hand ocean wave.

TIPS TO DANCERS: This movement is a combination of peel off and fan the top. Dancers are sometimes inclined to become anxious or move too fast in an arm turn or they don't turn the required distance, with the result that they end out of position. **COUNT:** 6 steps usually, 8 for greater comfort.

TIPS TO DANCERS: In any two-hand swing or circle the dancers should be slightly offset to the left so that their partner in the turn is more to their right than in front of them. Use walking steps rather than buzz. **COUNT:** 4 steps.

SINGLE CIRCLE TO A WAVE



SPIN CHAIN THE GEARS: From similar, parallel right hand ocean waves, the end couples turn right one-half. The new centers turn left three-quarters to form a new wave across the set while the others do a U turn back. Centers of this new wave turn right one-half (trade) and then release hands. The eight dancers have now formed two four-hand, left hand stars (those who had been in the center working with those who did the U turn back). Each star turns exactly three-

quarters. Centers of the new wave across the set turn one-half by the right. They then turn the one they meet left three-quarters as the four dancers on the ends do a U turn back to end in parallel right-hand waves.

TIPS TO DANCERS: After doing a U turn back, those dancers at the ends must wait until the centers have finished their trade and joined hands with the person on the end of the

(More Tips next page)

SPIN CHAIN THE GEARS



(Balance of photos next page)



ocean wave before joining the stars. Because of the length of time this movement requires, callers may call it and then prompt or cue it

step by step. It may also be done from left-hand waves, using opposite hands. COUNT: 24 steps works well.

Music is Important

There are a number of movements in square dancing where all eight dancers are moving from one formation or position to another and it is important that everyone does his part of the figure correctly. It is equally important that everyone dances to the music, moving at the same tempo as all the others and arriving at the exact designated position or spot in order for the movement to flow as the creator intended it to. This is the ultimate in square dancing pleasure and satisfaction.

TEACUP CHAIN: From a static square (or following a partner left arm turn), head ladies move into the center to star by the right three-quarters and go to their corner for a left arm turn. At the same time the side ladies move to their right diagonally one-quarter along the outside of the square to their corner for a right arm turn. While the new side ladies move diagonally to their right along the outside of the square for a right arm turn with their original opposite man, the original side ladies, now starting from the head positions, move into the center to star left once and a quarter to their original opposite (side man) for a right arm turn. The head ladies star left in the center once and a quarter to the side men for a right arm turn, then move diagonally to the right along the perimeter of the square to their original partner for a courtesy turn. Meanwhile the side ladies move to their right diagonally along the perimeter of the square for a left arm turn, go into the center and star by the right three-quarters to their original partner for a courtesy turn.

TIPS TO DANCERS: This is a dance of synchronization. It requires that no one

rushes the beat of the music. It also follows a traffic pattern. The ladies will remember that whenever they are at a head position they will move into the center and with their next free hand make a star. Each time they are at a side position they will move diagonally to their right around the outside of the square to a head man. By starring in the center or moving diagonally along the outside, they will progress to each man (a new corner) counter-clockwise around the square. The ladies will continually alternate hands, either giving the next free arm to the man or to star in the center with their opposite lady. The men will simply take the arm that is given to them (left if left, etc.), but instead of alternating they will take two rights, followed by two lefts, or vice versa. The turns will be arm turns, rather than courtesy turns, except for the ending. The men can help most by being ready with the proper arm extended and should assist by leading or sending the ladies on in the proper direction. Head men will always receive a lady from the side man to their left and direct her into the center for the star. Side men will always receive a lady coming from the star in the center and will send her to the right along the outside of the square. COUNT: Takes 32 steps.

TEACUP CHAIN

We've identified the number one man and lady with Δ and the number four lady with a \bullet to help you follow them through the action.





TRACK II

TRACK II: From a completed double pass thru formation, the dancers work together in tandem (i.e. the trailing dancers follow the leading dancers). Those in the right "track" move single file to the left, counterclockwise, keeping to the inside of the dancers on the left "track" who move single file, clockwise, to the right on the outside. The movement continues as in a double pass thru and dancers progress single file to a half tag formation, ending in two right-hand parallel ocean waves. Dancers will have turned 180 degrees and will be facing opposite from their starting direction.

TIPS TO DANCERS: Whenever dancers are moving in two opposing directions simultaneously, it's important for them to provide moving room for one another. In this instance, those on the outside must avoid crowding those in the center. If done correctly, the two ocean waves will form up at the same instant. Lead dancers will end in the waves facing out, trailers will be facing in. **COUNT:** Preferably 8, although while blending with other basics it can be done in 6.

TRADE THE WAVE: From right or left-hand ocean waves, all dancers step thru and do a precise partner trade, passing right shoulders with the dancer facing in the same di-

TRADE THE WAVE



rection, and then reform ocean waves. Right-hand waves become left-hand waves and vice versa. Ends become centers; centers become ends.

TIPS TO DANCERS: It's wise when you are given this call to first step forward and clear yourself of the wave. Then it will be possible to spot the person with whom you will trade. Look before the wave dissolves to ascertain the spot on the floor where you will go. If you start thinking "trade" too soon, there's a fair chance you may get tangled with the others in the wave. When trading remember to pass right shoulders. A frequent clue given by the caller

is "take a peek and trade the wave." **COUNT:** 6 steps.

TRIPLE SCOOT: From parallel single file columns of four dancers side by side and facing in opposite directions, those dancers facing each other on the diagonal (three pairs) step straight ahead and arm turn one-half with the adjacent hand. Releasing armholds, they will step forward again to end in the position originally adjacent to them in the column. The end two dancers in each column (those facing out) will "flip" or fold into the adjacent vacated spot in the other

TRIPLE SCOOT



column. The movement ends in two columns of four.

TIPS TO DANCERS: As the movement starts, those dancers with someone diagonally ahead will step forward and take adjacent armholds for the one-half turn. At the completion of the movement all eight dancers will have switched from one column to the other and they will be adjacent to the person with whom they originally started. The two dancers facing out at the start of the action must delay in making the fold until their adjacent dancers have moved out of the way. They should also

avoid doing a U turn back and a slide over. **COUNT:** 6 steps.

TRIPLE TRADE: From a long line of four alternately facing couples (a tidal two-faced line or a tidal wave), the end two dancers will remain in place as the three adjacent pairs of dancers (the six in the center) will trade while touching adjacent hands.

TIPS TO DANCERS: The dancers who will do the trading are the three adjacent, opposite facing pairs. **COUNT:** The comfortable timing on this is 4 steps.

TRIPLE TRADE



TURN AND LEFT THRU: From facing, half sashayed couples, each person does a turn thru with the dancer he is facing, then does a courtesy turn with the adjacent dancer to face back in.

half sashayed couples will end this movement having, in effect, re-sashayed. Remember, the turn thru portion of the movement is not complete until each person pulls by the person with whom he does the right arm turn and is standing back to back with that person. **COUNT:** Figure on a total of 8 steps.

TIPS TO DANCERS: The same starting

TURN AND LEFT THRU



(Continues next page)

Finishing the turn thru, dancers continue into the courtesy turn portion of the movement.



The +2 Plateau

These nine Plus movements are designed for those who have accomplished the Mainstream and Plus One plateaus. Considerable time spent in dancing Plus One is recommended as a prerequisite for Plus Two. As a dancer there is a great opportunity for almost unlimited variety at each level. Before moving on to the next level, each individual should be able to react comfortably and automatically to all previous basics.

These are listed in alphabetical order and not in any suggested order of teaching. This is a prerogative left up to the caller.

Here, in alphabetical order, are the

PLUS TWO MOVEMENTS

All 8 Spin the Top
Crossfire
Dixie Grand
Explode the Wave
Follow Your Neighbor
Grand Swing Thru
Relay the Deucey
Remake the Thar
Three Quarter Tag the Line

ALL EIGHT SPIN THE TOP: From any thar formation, break the star and turn half. Those now in the middle star three-quarters, as the outsides move forward one-quarter around the circle to join hands again in a thar formation with the same person.

TIPS TO DANCERS: As you can see, this is just a four-couple "enlargement" of a regular spin the top. Because of the greater distance to be covered on the outside, those moving on the "rim" will reach the quarter circle mark at the same time as the starring "hub" dancers will

ALL EIGHT SPIN THE TOP





take to turn three-quarters. The important thing to remember is to move up to the same (4th) person. COUNT: About 10 steps.

Ending formation is another thar with the same person.



CROSSFIRE



CROSSFIRE: From any two-faced line formation, end dancers cross fold as the centers trade and step forward (extend) to join hands with a dancer who did the cross fold and all end in a box circulate foursome.

TIPS TO DANCERS: It gets a bit complicated when the figure is called from other than

this particular setup. Even so, it's important in doing it this way that the ends, having completed the cross fold, "plant their feet," staying in position and allowing the centers to come to them. If done from parallel two-faced lines the ending formation is a column; if done from tidal (long) two-faced lines, the ending formation is parallel waves. COUNT: Can be done comfortably in 4 steps.

STICK to the LEVELS — The designations of Basic, Mainstream, Plus One, Plus Two, etc. form a universal identification of dance levels, which when applied conscientiously will help to provide a "place to dance" for everyone's choice and ability.



DIXIE GRAND

DIXIE GRAND: From starting or completed double pass thru formation, from an eight chain thru formation, from columns, from a circle or a single file promenade, those who can pull by with right hands, then those who can pull by with left hands, and, finally, those who can pull by with right hands.

***TIPS TO DANCERS:** Regardless of the starting formation, after the first hand is taken and the dancers pull by, the formation tends to convert into a circle. Working from any of the setups mentioned, the action ends with the dancers set for an allemende left, a left arm swing, a left turn thru, etc. **COUNT:** Figure about 6 steps.*

EXPLODE THE WAVE: From any four-hand ocean wave, all step thru and turn one-quarter in to face the adjacent dancer (partner), give a right hand to that person and pull

by to end with couples back to back.

***TIPS TO DANCERS:** If done from two identical parallel ocean waves, the action ends*

EXPLODE THE WAVE



with two identical lines of four, back to back. It helps if hands are touched momentarily at the completion of the call for good position

orientation. Like many of today's movements, the action should not be rushed. COUNT: Plan on about 6 steps for comfortable dancing.

EXPLODE THE WAVE, continued



FOLLOW YOUR NEIGHBOR: From any right or left hand similar parallel ocean waves, the dancers facing in step straight ahead, join adjacent hands and turn three-quarters. At the same time the dancers facing out will "follow their neighbor" by doing a three-quarter, looping turn (270 degrees) to end

adjacent to their neighbors in new parallel ocean waves at right angles to the starting waves. Right hand waves have changed to left hand waves and vice versa.

TIPS TO DANCERS: Those facing in will first have to release handholds with the person adjacent to them in the starting wave. This same hand will be used when stepping forward

FOLLOW YOUR NEIGHBOR



... AND SPREAD (See Anything and Spread in the Plus I section)

and turning in the center. Those facing out and making the solo turn will start in the direction of the hand they just released, i.e. toward their "neighbor" who has just left

them. For better timing and feel their turn must be wide and not simply a fold into the vacated spot. **COUNT:** Can be done in 6 to 8 steps.



GRAND SWING THRU: From a long line of eight dancers holding adjacent hands and with each dancer facing in an alternate direction (Tidal Wave), those who can turn half by the right, then those who can turn half by the left.

GRAND SWING THRU

TIPS TO DANCERS: Hands should be up, palm to palm and the movement should be a flowing one, moving effortlessly from one turn to the other. **COUNT:** For comfortable completion it will take 6 steps.

RELAY THE DEUCEY: From parallel ocean waves, all arm turn one-half, new centers turn three-quarters. Ends facing out circulate one-half to become ends of a six-hand wave. Ends facing in begin to circulate slowly (and keep moving) once and a half to eventually become ends of the wave of six. Meanwhile those in the six-hand wave arm turn one-half and the new ends of this wave now circulate once and a half and keep moving as the four dancers in the center again arm turn one-half. The original ends now finishing their circulate once and a half replace the dancers who have dropped off the ends of the wave and step in to become ends of the six-hand wave. All six in the wave arm turn one-half and the center four again arm turn, this time going three-quarters, as the other four dancers move up to the nearest end of the forming waves.

TIPS TO DANCERS: The movement ends in parallel ocean waves with the same person you started with but on the other side of the square. If everyone moves with the music at an even pace, this movement times out very well. It's like a grand square – if just one dancer rushes, then he has to wait for the others. Dancers all keep moving and alternating hands. Once the wave of six is formed stay in the wave – don't leave it until you get to the end. Don't join the wave until you get to the end and wait for the end dancer to drop off, then take his place. This movement can also start from an eight chain thru formation in which the first arm turn is by the right. **COUNT:** Approximately 24 beats for this one.

NOTE: We've identified one man Δ and one lady \bullet so you can follow them through the action.

RELAY THE DEUCEY





REMAKE THE THAR

REMAKE THE THAR: From any thar formation, dancers arm turn one-quarter with the adjacent dancer to a momentary alamo circle. They release armholds with the dancer they turned and, with the other arm, turn the next adjacent dancer one-half to another alamo circle. Without stopping they release the armhold at the completion of the one-half turn and, with the other arm, turn the next dancer three-quarters to form another thar.

TIPS TO DANCERS: All arm turns work equally around the center of the joined arms of the two dancers. Because there are so many turns here, it is doubly important that the holds are not rough grips and that they are released easily. The first quarter turn comes quickly so stick out your hand and be ready. Alternate arms are used in the turns (R, L, R or L, R, L). This should be a continuous, flowing movement. Original centers become outsiders, outsiders become centers. **COUNT:** Although busy, the movement takes only 8 steps.

All Position Dancing

The evolution from the traditional forms of square dancing with set patterns and limited basics, to the contemporary square dance with an almost unlimited number of movements for caller and dancer to master, is only a part of the picture. With each new "invention" comes the creator's original intent for his "baby." But through usage and the creation of other movements come other possibilities, other ways of doing one particular figure. Thus, learning one of these Plus figures in just its common or "garden variety" form is only

the beginning.

Sometimes the surprise of running into an old basic under unusual circumstances is enough to throw even a veteran dancer. Just about the time you feel relaxed with a certain movement your caller surprises you with a different way of doing it and you can be caught off guard.

Now that you are in the Plus plateaus, All Position Dancing will be no stranger to you and the unusual will be no surprise. Just relax, listen to your caller and enjoy!



3/4 TAG THE LINE starts with double pass thru, passes 1/2 Tag to 3/4 Tag.

THREE QUARTER TAG THE LINE: From two facing lines of four each dancer turns to face the center of the line. Taking a short step to the left, each dancer walks forward passing right shoulders with the oncoming dancers. Lead dancers pass by two dancers and end facing out as a couple. Trailing

dancers pass by one and step to an ocean wave in the center of the set.

TIPS TO DANCERS: Dancers should not make a march or drill out of the movement but move through the pattern rhythmically with the music. COUNT: 4 steps.

AN ADDED CREDIT to those in the office of SQUARE DANCING magazine who helped to put this Handbook together. To those who prepared and proofread the copy and most especially to Jim Spence, in production, and to June Berlin who came back out of retirement to help in the production — THANK YOU all! — Bob Osgood, editor

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Fan the Top	66	Three Quarter Tag the Line	Plus II
Flip the Diamond	Plus I	Track II	Plus I
Fold Family	59	Trade the Wave	Plus I
Follow Your Neighbor	Plus II	Triple Scoot	Plus I
Grand Swing Thru	Plus II	Triple Trade	Plus I
Hinge Family	67	Turn Thru	50
Linear Cycle	QS	Turn and Left Thru	Plus I
Load the Boat	Plus I	Walk and Dodge	57

Styling Comments from

CALLERLAB

Arms in Natural Dance Position: Arms should be held slightly bent in comfortable position in anticipation of the next movement.

Dance Step: Should be a smooth, effortless gliding step in which the ball of foot touches and slides across the surface of the floor before heel is gently dropped to floor. The length of stride should be fairly short with the movement coming mostly from the knees down. Dance step must be coordinated with the beat of the music. In general terms, short gliding steps which utilize both ball and heel of the foot make a comfortable dance step.

DANCING HAND POSITIONS

Couple Handhold: Inside hands joined. Men should always hold palms up, ladies palms down. In the event of a same sex couple, the left hand dancer turns palms up, right hand dancer turns palms down. Arms should be bent with hands held slightly higher than the elbow. Forearms adjacent can be held close together in locked-in position for wheel around type of movement.

Forearm: The arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.

Handshake Hold: Use a comfortable handshake with hands reached and touched at about average waist height. Thumb should overlap the back of the opposite dancer's hand. It is important in right and left grand to release hands when passing. Do NOT stretch or lean over to reach the next hand.

Loose Handhold: Hands revolve around each other maintaining contact and a certain degree of security or stabilization. Slight pressure is all that is required.

Hands Up: Hands are joined in crossed

palm position, i.e. opposing dancers place palms together with fingers pointing up, then tilt hand out slightly which will result in a crossed palm position. Thumbs are gently closed on the back of the opposing dancer's hand. As the turning action starts, wrists are straightened.

Box Star/Packsaddle: Four men with palms down take the wrist of the man ahead and link up to form a box.

Palm Star: Place all hands together with fingers pointing up and thumbs closed gently over the back of the adjacent dancer's hand to provide a degree of stabilization. Arms should be bent slightly so that the height of the hand grip will be at an average eye level.

Posture: Dancers should stand erect and tall, shoulders back. Often tall people have a tendency to stoop, but should not.

Pull By: The action brings two people toward each other. Hands should be dropped before bodies cross a common plane.

Skirt Work: Ladies hold skirt in free hand about waist high using very slight rhythmical flourish to move skirt in front and back, right hand moving with left foot, left hand moving with right foot.

Promenade Ending Twirl: The man raises his right hand holding lady's right hand loosely as she twirls clockwise underneath, ending in squared up couples position.

STYLING FOR BASIC SQUARE DANCE CALLS

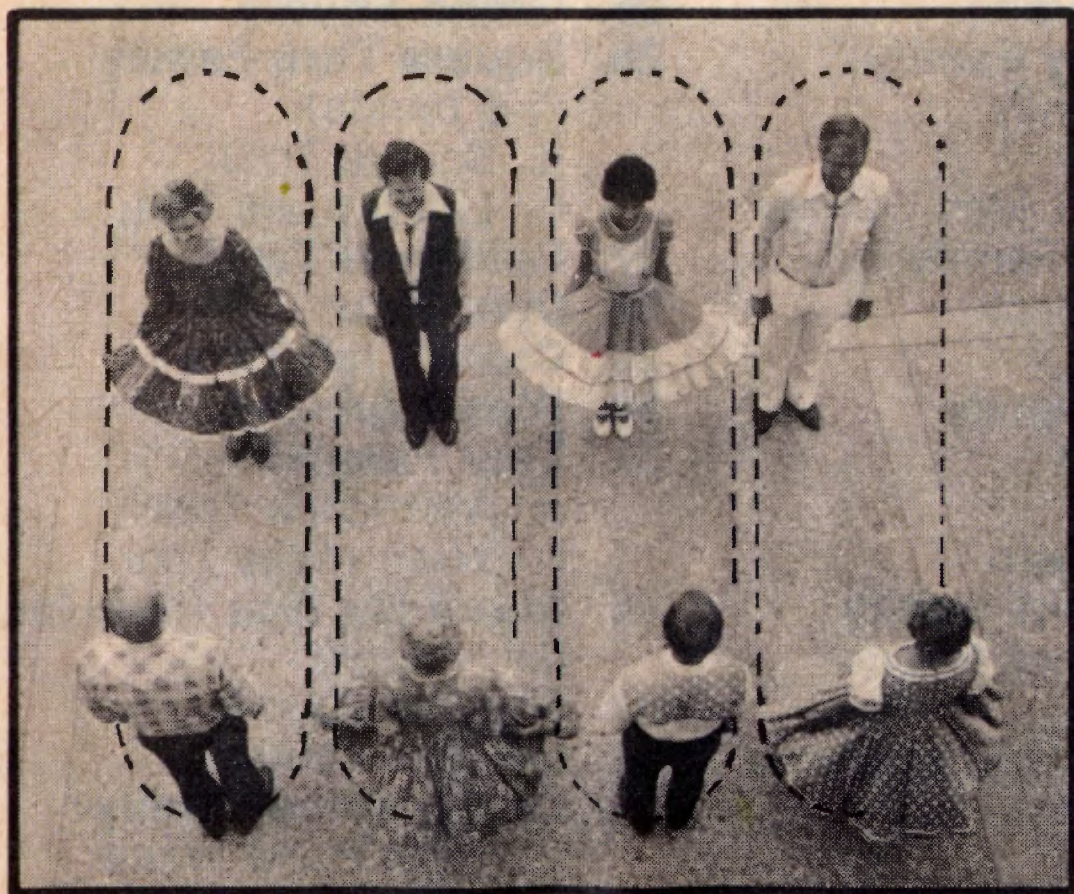
Bow (Honors) To Your Partner: Men turn slightly to face your partner, making eye contact. Place left hand behind back or at left hip, palm out. Place right foot in front of left foot. The right foot should be pointed toward the lady with the toe touching the floor. Man's right hand holds lady's left hand. Both legs are straight, with weight on the back foot. An acceptable traditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy. Ladies turn slightly to face your partner making eye contact. Left foot should be pointed forward with toe touching the floor, right foot in back. Right hand holds skirt toward center of the

square, right arm bent at elbow. Place left hand in partner's right hand. Both legs are straight with weight on back foot.

To Your Corner: Men, right hand holding partner's left hand, turn slightly to face corner making eye contact. Place left hand behind back or at left hip, palm out. Place left foot in front of right foot. The left foot should be pointed toward corner with toe touching floor. Both legs are straight with weight on the back foot. An acceptable traditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy. Ladies left hand in partner's right hand, turn slightly to face corner making eye contact. Place right foot in front of left foot with the right foot pointed toward corner and the toe touching the floor. Both legs are straight with weight on back foot.

Formations from **CALLERLAB**

Starting Formations: Every basic has a starting formation. In this Handbook starting formations are listed for each of the defined calls. The smallest basic formation has been listed. Multiples of this formation may be possible. For example, the minimum number of dancers required to do sa do is two. It is possible, however, to have four dancers in a line facing four dancers in an opposite line ready for a do sa do. In this case, there are four multiples of the basic formation.



Facing Dancers: Facing dancers, unless otherwise specified, may be any combination of men and women.

Couples: Couples, unless otherwise specified, may be any combination of men and women.

There are also rules in square dancing which apply under certain circumstances and situations.

Passing Rule: Whenever two dancers are walking toward each other and are about to collide, they pass right shoulders and continue.

Same Position Rule: Whenever two dancers are walking toward each other and are required to occupy the same position, they join right hands in a mini wave, sharing that position.

Crossing Rule: Whenever two dancers are facing in the same direction and are required to cross, the right hand dancer passes to the left in front of the left hand dancer, while the left hand dancer passes to the right behind the right hand dancer.

Facing Couples Rule: Some calls, which normally start from ocean waves, can also be done when dancers are in facing couples (e.g. swing thru, spin the top, fan the top, etc.). In this case the dancers first step into a momentary right ocean wave and complete the call, unless the caller specifically directs a left hand call (e.g. left swing thru, etc.), in which case the dancers step into a momentary left ocean wave and complete the call. Exceptions to this rule are listed in the body of the definitions. This rule also applies when calls which require two parallel ocean waves (e.g., spin chain thru) are called with the dancers in an eight chain thru formation.

Ocean Wave Rule: Some calls which normally start from facing couples can be done when dancers are in ocean waves (e.g., right and left thru, box the gnat, square thru, slide thru, pass to the center, etc.). In this case the dancers have already stepped forward toward the facing dancers and are ready to complete the remaining action of the directed call. For clarity and comprehension, the caller may have you back up into facing couples, then step into the wave again and complete the call. This rule also applies when calls which normally start from two facing dancers (e.g. turn thru) are called from a mini wave.

The Basic Movements Lists

as Approved by Callerlab

THE CULMINATION of several years' work by four committees and many members of Callerlab — The International Association of Square Dance Callers, this list through Plus Two has been approved by Callerlab members. The Basic list, which to a degree combines the old Basic and Extended Basic lists, has been designed to be taught in 29, two to two and one-half hour lessons and has been frozen for three years. The Mainstream portion, also frozen for three years, may have Quarterly Selections added to it during that period. Callerlab has indicated that the entire list through Mainstream can be taught in 41 lessons. The Plus One and Plus two plateaus will, in all probability, eventually be combined into a single Plus category.

The Basic and Mainstream categories are shown in family groupings in the Callerlab suggested order of teaching. A number of these movements within the family groupings may logically be taught at different times than others within the same family. News of changes in the various lists will be immediately available through the monthly pages of SQUARE DANCING Magazine and revisions of these Handbooks will occur as they are reprinted.

BASICS

- | | | |
|--|---|---|
| 1. Circle Family <ul style="list-style-type: none">a. Circle Rightb. Circle Left | 11. Split Family <ul style="list-style-type: none">a. Split the Outside Coupleb. Split the Ring (one couple) | 22. Bend the Line |
| 2. Forward and Back | 12. Half Sashay Family <ul style="list-style-type: none">a. Half Sashayb. Rollawayc. Ladies In, Men Sashay | 23. All Around the Left Hand Lady |
| 3. Do Sa Do | 13. Turn Back Family <ul style="list-style-type: none">a. U Turn Backb. Backtrack | 24. See Saw |
| 4. Swing | 14. Separate Family <ul style="list-style-type: none">a. Separateb. Divide | 25. Grand Square |
| 5. Promenade Family <ul style="list-style-type: none">a. Couples (full, 1/2, 3/4)b. Single Filec. Wrong Way | 15. Courtesy Turn | 26. Square Thru Family
(1-5 hands) <ul style="list-style-type: none">a. Square Thrub. Left Square Thru |
| 6. Allemande Family <ul style="list-style-type: none">a. Allemande Leftb. Allemande Rightc. Left Arm Turnd. Right Arm Turn | 16. Ladies Chain Family <ul style="list-style-type: none">a. Two Ladies (regular and 3/4)b. Four Ladies (regular and 3/4) | 27. California Twirl |
| 7. Right and Left Grand Family <ul style="list-style-type: none">a. Right and Left Grandb. Weave the Ringc. Wrong Way Grand | 17. Do Paso | 28. Dive Thru |
| 8. Star Family <ul style="list-style-type: none">a. Star by the Rightb. Star by the Left | 18. Lead Right | 29. Cross Trail Thru |
| 9. Star Promenade | 19. Right and Left Thru | 30. Wheel Around |
| 10. Pass Thru | 20. Star Thru | 31. Thar Family <ul style="list-style-type: none">a. Allemande Tharb. Wrong Way Thar |
| | 21. Circle to a Line | 32. Shoot the Star (Regular, full around) |
| | | 33. Slip the Clutch |
| | | 34. Box the Gnat |
| | | 35. Ocean Wave Family <ul style="list-style-type: none">a. Right Hand Waveb. Left Hand Wavec. Alamo Style Waved. Wave Balance |
| | | 36. Pass the Ocean |

- 37. Swing Thru Family**
 a. Swing Thru
 b. Alamo Swing Thru
 c. Left Swing Thru
- 38. Run Family**
 a. Boys Run
 b. Girls Run
 c. Ends Run
 d. Centers Run
 e. Cross Run
- 39. Trade Family**
 a. Boys Trade
 b. Girls Trade
 c. Ends Trade
 d. Centers Trade
 e. Couples Trade
 f. Partners Trade

- 40. Wheel and Deal Family**
 a. From a Line of Four
 b. From a Two-Faced Line
- 41. Double Pass Thru**
- 42. Zoom Family**
 a. Zoom
 b. Substitute
- 43. Flutterwheel Family**
 a. Flutterwheel
 b. Reverse Flutterwheel
- 44. Veer Family**
 a. Veer Left
 b. Veer Right
- 45. Trade By**

- 46. Touch Family**
 a. Touch
 b. Touch 1/4
- 47. Circulate Family**
 a. Boys Circulate
 b. Girls Circulate
 c. All Eight Circulate
 d. Ends Circulate
 e. Centers Circulate
 f. Couples Circulate
 g. Box Circulate
 h. Single File Circulate (column)
 i. Split Circulate
- 48. Ferris Wheel**

MAINSTREAM

- 49. Cloverleaf**
- 50. Turn Thru Family**
 a. Turn Thru
 b. Left Turn Thru
- 51. Eight Chain Thru**
 (1-8 hands)
- 52. Sweep a Quarter**
- 53. Pass to the Center**
- 54. Spin the Top**
- 55. Centers Family**
 a. Centers In
 b. Centers Out

- 56. Cast Off 3/4**
- 57. Walk and Dodge**
- 58. Slide Thru**
- 59. Fold Family**
 a. Boys Fold
 b. Girls Fold
 c. Ends Fold
 d. Centers Fold
 e. Cross Fold
- 60. Dixie Style to An Ocean Wave**
- 61. Spin Chain Thru**

- 62. Peel Off**
- 63. Tag Family**
 a. Tag the Line (full, 1/2)
 b. Partner Tag
- 64. Curlique**
- 65. Scoot Back**
- 66. Fan the Top**
- 67. Hinge Family**
 a. Couples Hinge
 b. Single Hinge
 c. Partner Hinge
- 68. Recycle (waves only)**

QUARTERLY SELECTIONS

Dixie Derby
 Linear Cycle
 Ping Pong Circulate
 Release Recycle

PLUS I

Anything and Roll
 Anything and Spread
 Chase Right
 Coordinate
 Diamond Circulate
 Extend
 Flip the Diamond
 Load the Boat

Peel the Top
 Single Circle to a Wave
 Spin Chain the Gears
 Teacup Chain
 Track II
 Trade the Wave
 Triple Scoot
 Triple Trade
 Turn and Left Thru

PLUS II

All 8 Spin the Top
 Crossfire
 Dixie Grand
 Explode the Wave
 Follow Your Neighbor
 Grand Swing Thru
 Relay the Deucey
 Remake the Thar
 Three Quarter Tag the Line

This is One in a Series of Handbooks

This is the second of the Handbooks on the Basics. The first one covers the Basic Plateau, Callerlab 1-48. This one covers the Mainstream Plateau, Callerlab 49-68, the current Quarterly Selections and the movements in the Plus One and Plus Two Programs. Check the order pages in your copy of SQUARE DANCING Magazine for additional Handbooks on square dancing and for details on prices and shipping.



SQUARE
DANCE
DATE BOOK

CONTRA CORNER

The WALKTHRU

DISCOVER

DANCE DIARY

PAGING
THE
ROUND
DANCERS

PUBLICATION
PROFILE

AS I SEE IT

bob osgood

ED HOT

ROUNDANCER
MODULE

This month's
LINEUP

FROM THE
FLOOR

ROUND THE
WORLD
DANCING

Waltz

a feature for dancers

TAKE A GOOD
LOOK

Sets in Order

Style

WORKSHOP

RADIES ON THE SQUARE

N THE
RECORD



CKET

PLANNING

Memoranda
How to do it

Our thanks to the Bruce Johnsons and the dancers of Santa Barbara, California, and to Photographer Ron Kelley for the illustrations in this Handbook. — the editors

THE CALLERS

Notebook

WORKSHOP, *continued from page 40*

New centers touch one quarter, scoot back
Those two boys run to the right
Reverse flutterwheel, square your sets
Side pair touch one quarter
Girls only do a pass thru, centers star thru
Centers square thru four, girl looking out
Run around the boy, swing thru, boys run
Right and left thru, slide thru

Mainstream & Quarterlies — Record C

Bud Whitten

Jonesboro, GA

One and three right and left thru
Pass thru, partner tag to the corner
Touch one quarter, scoot back
Scoot back, girls go in
Single hinge to a wave, fan the top
Turn thru and courtesy turn, flutterwheel,
pass thru
Bend the line, slide thru, touch one quarter
Scoot back, boys run around this girl
Reverse the flutter, pass the ocean
Linear cycle, right and left thru, flutterwheel
Half square thru, right and left thru
Veer to the left, couples circulate
Wheel and deal, sweep one quarter more
Right and left thru, pass the ocean
Recycle, left allemande

Sides do sa do to ocean wave
Heads divide and star thru
Ping pong circulate, release recycle
Centers pass thru, do sa do with the outsides
Ocean wave, linear cycle, right and left thru
Ladies lead to a Dixie derby, wheel and deal
Veer to the left, couples circulate
Girls trade, half tag, single hinge
Fan the top, turn thru and courtesy turn, slide
thru
Square thru three quarters round, trade by
Left allemande

Harold Thomas

Rock Hill, S.C.

Heads square thru four
Swing thru, boys run around the girls
Tag the line, face to the right
Boys scoot back, girls circulate
Girls run around the boys
All eight circulate, boys run
Couples circulate, wheel and deal, pass thru
Trade by, touch a quarter, walk and dodge
Partner trade, roll to face, right and left grand

There will be additional tracks next month and each month until all have appeared in the Workshop. This year, for the first time, the calls, as you see them here, are printed right on the sleeve of each of the four albums representing the different plateaus through Plus II. We know you will enjoy the 1982 Premium record series.

Heads right and left thru

Ladies lead, go Dixie style, ocean wave

Boys cross run, everybody ping pong circulate

**Release recycle, double pass thru, centers in
Cast off three quarters, pass thru**

Wheel and deal, girls zoom

Boys square thru three quarters

Girls reach in with a left and courtesy turn

Put him on the right, curlique, boys run

Left allemande

Side ladies chain, four ladies chain three quarters

Head ladies lead to a Dixie style, ocean wave

Boys cross run, everybody ping pong circulate

**Release recycle, centers veer to the left
Veer to the right, left allemande**

Plus I & II — Record D

Bill Terrell

Memphis, TN

**Left allemande, all eight spin the top
Spin it again, turn thru, left allemande**

Heads square thru, swing thru, boys run

Crossfire, all eight circulate, boys run

Star thru, pass thru, wheel and deal

Double pass thru, track II, swing thru

Boys run, girls hinge, diamond circulate

Flip the diamond, recycle, sweep one quarter

Right and left thru, Dixie style to ocean wave

Boys cross run, swing thru, boys run

Double circulate, bend the line, pass thru

Chase right, boys run, star thru, swing thru

Boys run, couples hinge, triple trade

Couples hinge, bend your line, right and left thru

Pass thru, wheel and deal, zoom

Star thru, right and left thru

Square thru four hands, swing thru

Boys run, bend the line, load the boat

Star thru, right and left thru, pass thru

Wheel and deal, centers touch one quarter

Left allemande

Left allemande
 Allemande thar, remake the thar
 Remake the thar, slip the clutch, pass one
 Left allemande

Joe Saltel
 McKinleyville, CA

All eight spin your top, boys run around girls
 Promenade, don't slow down
 One and three wheel around, right and left thru
 Dixie derby, couples circulate, wheel and deal
 Sweep one quarter more, right and left thru
 Load the boat, star thru, slide thru
 Single circle to right and left grand

Heads right and left thru
 Pass thru, chase right, roll to face
 Pass thru, touch one quarter
 Follow your neighbor and spread
 Relay the deucey, trade the wave
 All eight circulate, allemande left

Sides make an ocean wave, fan your tops
 Extend to the outside two, swing thru
 Girls fold behind the boy, peel the top
 Grand swing thru, boys run, triple trade
 Couples hinge, ferris wheel, spread
 Touch one quarter, triple scoot
 Boys run, double pass thru, track II
 Spin chain the gears, girls run, bend the line
 Turn and left thru, pass the ocean
 Linear cycle, star thru, veer left
 Crossfire, coordinate, three quarter tag
 Girls do a quarter right, check diamonds
 Diamond circulate, diamond circulate again
 Flip your diamond, girls trade by the left
 Recycle, veer to the left, ferris wheel
 Start a Dixie grand, go right, then left
 Then right, left allemande

ROUND DANCES

ALLEZ VOUS EN — Grenn 14301

Choreographer: Al Goulet

Comment: Not a difficult waltz routine with adequate music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M facing LOD, Touch, —;

PART A

1-4 (L) Waltz Turn; (L) Waltz Turn; Hover, 2, 3; Manuv, 2, 3 end BANJO M face RLOD;
 5-8 Impetus, 2, 3 end SEMI-CLOSED facing LOD; Thru, Side, Close to CLOSED;

Whisk, 2, 3; Pickup to CLOSED, 2, 3;

9-12 Repeat action meas 1-4 Part A;

13-16 Impetus, 2, 3 end SEMI-CLOSED facing LOD; Thru, Side, Close to CLOSED Whisk, 2, 3; Thru, Side, Close end BUTTERFLY M face WALL;

PART B

1-4 Waltz Away, 2, 3; Change Sides, 2, 3 end LEFT-OPEN; Twinkle, 2, 3; Thru Face partner, Close M facing COH;

5-8 Repeat action meas 1-4 Part B except to end M facing WALL;

9-12 Fwd, Side, Close; Bk, Side, Close; Dig Bk, —, —; 1/4 R Turn to SIDECAR M face LOD, —, —;

13-16 XIF, Side, Close to BANJO; Manuv, 2, 3 M face RLOD; R face Spin Turn, 2, 3 M face LOD; Bk, Side, Close in CLOSED

SEQUENCE: Dance goes thru twice then Step Apart and Point.

HARVEST MOON — Grenn 14301

Choreographers: Harry and Elaine McCarthy

Comment: Easy two-step with peppy music.

INTRODUCTION

1-4 CLOSED M face LOD Wait; Wait; Point Side, Draw, Close, —; Bk, Close, Fwd —;

PART A

1-4 Run, 2, 3, Swing Fwd; Bk Up, 2, 3, Touch; Side, Close, Side, Close; Side, —, Point Side, —;

5-8 (Rev Twirl end BANJO) Side, XIB, Side, —; Walk, —, 2, —; Fwd, Lock, Fwd, Lock; Walk, —, 2 end CLOSED M still facing LOD, —;

9-12 Repeat action meas 1-4 Part A

13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL;

PART B

1-4 Swivel, —, Close, —; Swivel, —, Close, —; Side, —, XIB, —; Side, —, XIF, —;

5-8 Repeat action meas 1-4 Part B;

9-12 Circle Away, 2, 3, —; Circle Together, 2, 3, —; Limp Side, XIB, Side, XIB; OPEN facing LOD Walk, —, 2, —;

13-16 Repeat action meas 9-12 Part B except to end in CLOSED M facing LOD;

SEQUENCE: A — B — A — B except meas 16 Step Side and Point Thru twd LOD.

GREEN GRASS — Hi Hat 998

Choreographers: Pete and Val Peterman

Comment: Nothing out of the ordinary in this two-step. The music is not up to the usual Hi-Hat music.

INTRODUCTION

1-4 DIAGONAL OPEN-FACING Wait; Wait;

Apart, —, Point, —; Pickup to CLOSED, —, Touch, —;

PART A

- 1-4 L Turn, —, Side, Close; L Turn, —, Side, Close end BANJO M facing LOD; Fwd, —, Check, —; Recov, Side, Check, —, Turn M face RLOD;
5-8 Recov, Side to SIDECAR, Fwd, Lock; Fwd, Check, Recov/Turn to BANJO M face LOD, Fwd; CLOSED Turn Two-Step; Turn Two-Step M face LOD;
9-12 Side, Close, XIF to SIDECAR, —; Bk, L Turn, Side, Fwd to BANJO; R Wheel, 2, 3, —; 4, 5, 6 end CLOSED M face WALL, —;
13-16 (Twirl) Side, XIB, Side, Touch; (Rev. Twirl) Side, XIB, Side, Touch to BUTTERFLY; Side, Close, Side, Close; Side, —, Thru to SEMI-CLOSED facing LOD, —;

PART B

- 1-4 Fwd Two-Step; Fwd Two-Step; Cut Bk, 2, 3, —; Side, —, Thru to face RLOD in REV. SEMI-CLOSED, —;
5-8 Cut Bk, 2, 3, —; Side, —, Thru to face LOD in SEMI-CLOSED, —; Blend to CLOSED M face WALL Side, XIB, Side, Thru; Pivot, —, 2, —;
9-12 Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; Fwd, —, 2 M face WALL, —; Side, —, Close, Fwd;
13-16 Thru, —, Side, Close; Pivot, —, 2, —; (Twirl) Walk Fwd, —, —; SEMI-CLOSED Fwd, —, Pickup to CLOSED, —;

Pickup to CLOSED, —;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-4 BUTTERFLY M face WALL Side, XIB, Side, Touch; Wrap, 2, 3, Touch; Unwrap, 2, 3, 4; Apart, —, Flex, Point.

SUNNYSIDE — Hi Hat 998

Choreographers: Hank and Ruth Fitch

Comment: An active routine with big band sounding music.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Side, Touch, Side, Touch, Fwd, —, Side, Close; Bk, —, Side, Close;

PART A

- 1-4 L Turn, —, Side, Close M facing RLOD; L Turn, —, Side, Close M face LOD; L Turn, —, Side, Draw; R Turn, —, Close, Fwd LOD;
5-8 Step Thru, —, Fwd to CLOSED, Side; Bk to BANJO, Bk, Side, Fwd to SEMI-CLOSED; Fwd, —, Pickup to CLOSED M face LOD, —; Run, 2, 3, 4;

PART B

- 1-4 BUTTERFLY Side, Touch, Side, Touch; Apart, Close, Together, —; (Wrap) Turn R, 2, 3 M face WALL, —; (Unwrap) Turn R, 2, 3 M face RLOD in BUTTERFLY, —;
5-8 Starting with M facing RLOD repeat action meas. 1-4 Part B to end CLOSED M facing LOD;

PART C

- 1-4 L Turn, —, Side, Fwd to SEMI-CLOSED facing LOD and WALL; Fwd, —, Side, Bk end BANJO M facing RLOD; Rk Bk, —, Recov, Fwd; Fwd, Lock, Fwd, Lock;
5-8 L Turn M face COH, —, Bk, Bk M face RLOD; Bk, Lock, Bk, —; R Turn, —, Close, Fwd to SEMI-CLOSED facing LOD; Pickup to CLOSED, —, Side, Close;

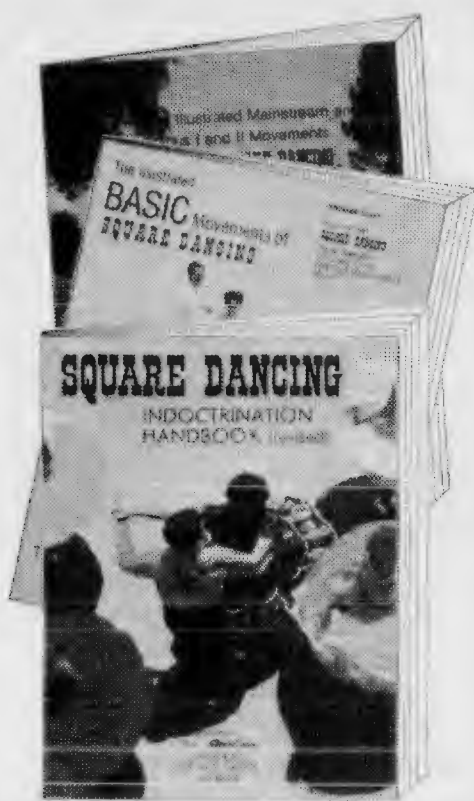
SEQUENCE: A — A — B — A — C — C — B — A plus Ending.

Ending:

- 1-2 CLOSED M face LOD Fwd, —, 1/4 R Turn face WALL, —; Side, Close, Apart, —.

Three Musketeers Of Modern Square Dancing

In slightly over a year's time, SQUARE DANCING magazine, with the help of many dancers who served as models, and callers who helped in developing the text, has released three invaluable Handbooks for the education and enlightenment of square dancers. First in the series is the colorful Indoctrination Handbook which covers much of the background and philosophy of this activity. Second is the Illustrated Basic Movements Handbook. Endorsed by Callerlab it describes each of the 48 basics in detail. The third Handbook which you have here, picks up where the basic collection leaves off. All three are designed not only to help the new dancer but to serve as a companion to all square dancers everywhere. For ordering information please see page 123.



AMMUNITION

This page concentrates on more-or-less uncomplicated squares, primarily in the Basic and Mainstream categories.

Heads right and left thru
Cross trail thru
Round one into the middle
Box the gnat
Right and left thru with a full turn
Split two round one into the middle
Cross trail thru, separate
Round one into the middle
Box the gnat
Right and left thru with a full turn
Split two round one into the middle
Cross trail thru, left allemande

Promenade
Sides wheel around, right and left thru
Star thru, dive thru
Pass thru, split two
Around one to lines of four
Star thru, centers square thru three quarters
U turn back, box the gnat
Change hands, everybody allemande

Promenade
Heads wheel around, two ladies chain
Pass thru on to the next
Two ladies chain, pass thru
On to the next, two ladies chain
Pass thru, on to the next
Two ladies chain, cross trail thru
Left allemande

Promenade
Heads wheel around, star right
Heads center, a left hand star once
Star right with the sides
Head men lead to a line of four
Pass thru, face your partner
Pass thru, left allemande

Promenade
Sides wheel around, right and left thru
Pass thru, bend the line, bend it again
Pass thru bend the line, right and left thru
Star thru, square thru three quarters round
Left allemande

Promenade
Men roll in with a left face whirl
Promenade the corner girl
Sides wheel around, pass thru
U turn back, half square thru
Right and left grand

Heads pass thru, separate
Round one into the middle
Right and left thru
Pass thru split two
Round one to lines of four
Pass thru, centers arch ends turn in
Circle four once around
Pass thru, split two
Round one to lines of four
Pass thru, centers arch ends turn in
Right and left thru with a full turn
Split two round one into the middle
Right and left thru with a full turn
Separate round one into the middle
Square thru three quarters round
Left allemande

Promenade
Heads wheel around, right and left thru
Pass thru, right and left thru
Two ladies chain
Star thru, right and left thru
Inside men U turn back
Shake hands and pull by
Left allemande

Circle left
Corner swing and promenade
Sides wheel around
Pass thru, on to the next
Star thru, left allemande

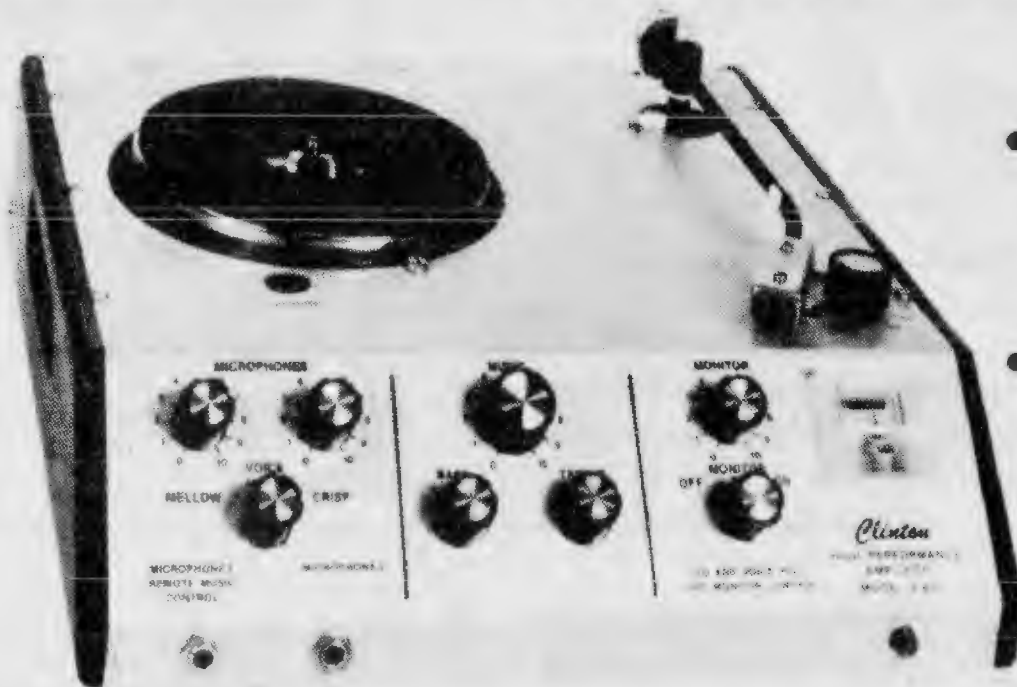
Four ladies chain
Heads pass thru, separate
Round one into the middle
Pass thru, right and left thru
Half square thru, bend the line
Pass thru, left allemande

Heads right and left thru
Four ladies chain
Sides cross trail thru round one
Into the middle
U turn back, do sa do
Same girl do paso
Men star right across
Left allemande

Promenade
Sides wheel around
Right and left thru
Pass thru, on to the next
Pass thru, on to the next
Star thru, dive thru
Pass thru, star thru
Right and left thru
Star thru, dive thru
Pass thru, pass thru again
Left allemande

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CALLER of the MONTH

Gary Kincade, Nashville, Tennessee

ORIGINALLY FROM OHIO, Gary has made Nashville his home for the past ten years and as one of the newer callers in Tennessee has become substantially well-known in a relatively short space of time.

A graduate of two caller colleges, Gary began by specializing in "One-Night Stands" using both records and live music as back up. Soon he was being invited by various callers in the area to "call a tip" and in September of 1978, started his own official class which later became the Wheel Arounders, a club he still calls for. Gary remains active in the teaching of beginners, holds Plus workshops twice a month and calls for four other clubs in the Cumberland Valley Western Square and Round Dance Association — Lazy 8's, Music City Singles, Springfield Squares and Happy Squares.

One of his most avid supporters is his wife, Ann. They met at a square dance and after dancing together for three years took the plunge and held a wedding reception with over 400 dancers in attendance. They honeymooned at Andy's Trout Farm Square Dance Resort in Dillard, Georgia. All of which seems



to lead up to his current release on the Bob Cat label entitled "Baby, We're Really In Love." Gary plans to continue calling on a full time basis. He says his aim is to return to the dancers some of the joy, enrichment and support which they have so abundantly given to him and to Ann during his calling career.

(**LETTERS**, continued from page 3)

answer our questions than anyone or anything.

Carl and Lorene Kloehr
Coffeyville, Kansas

Your comments are much appreciated by all of us. — Editor

Dear Editor:

Congratulations on your new Handbooks. They should be a must for every square dancer.

Kenn Reid
San Diego, California

Dear Editor:

On behalf of all the Hawaiian dancers who attended the 1981 National Square Dance Convention, I want to say Mahalo and Aloha for a job well done. We also appreciate the Premium Record you gave out at your booth. We make good use of these at our club dances . . . and keep abreast of what goes on. They enable us to attend conventions and festivals on the Mainland and be confident in our dancing. I personally also listen to them in my home while doing my housework.

Renee Lau
Hilo, Hawaii

Dear Editor:

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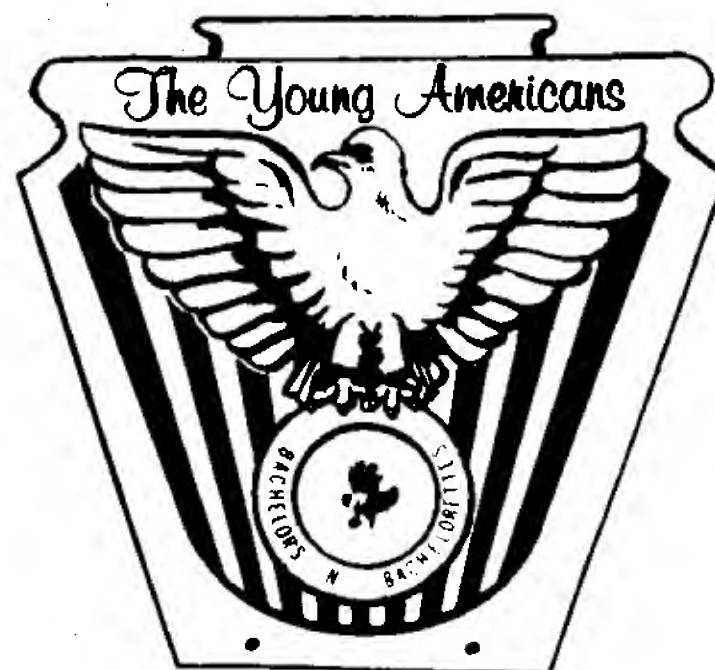
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in having the City of Niagara Falls, Ontario, proclaim National Square Dance Week. A petition was sent to the City Council from the presidents of two different clubs. On September 19th we entered a float in the Niagara Falls, New York, United Way Parade and took second prize. We had a square of dancers and Margie and I alternated calling. Parades are old hat to our Cascade Squares as we have taken part in the Niagara Blossom Festival parade since 1978, winning first prize for a community group in 1980. What we are really curious about is if we might be the first square dancers to go international? We know there is a lot of border between our countries, however we have never read of floats with live calling and dancers taking part on both sides of the border.

**Tiny and Margie McBurney
Niagara Falls, Ontario**

Any readers know of anyone else entering square dance floats in more than one country? — Editor

CONTRA, continued from page 18

right instead of being on her left. Secondly, when the inactives face up or down just prior to the balance preceding the half right and left, note that the number two couple is in a half sashayed position with the lady on the man's left, while the number three couple is in a normal "lady on the man's right" position. This positioning for the half right and left (or half square thru) can only be said to be an early version of today's APD.

To get a reasonable feel for the early American flavor, try dancing this dance to the Silver and Gold Two-Step. An excellent rendition of this music is on the Columbia LP record M33981, Country Fiddle Band, by Gunther

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Schuller and the New England Conservatory Country Fiddle Band. Any good 64 beat musical arrangement would be acceptable but I think this music gives the dance the flavor it deserves. When the early contra dances and their English country dance cousins are studied, one can deduce that there are no really new concepts in dancing; there are only new terms for what was once commonly accepted as normal. APD may be the term in use today, but dancing "country-style" gives the same results and has for years, without a terminol-

ogy problem.

WORLD, continued from page 29

each of those present with a complimentary pen as a memento of the signing and wished all square dancers in Massachusetts continued success. — Joe and Jean Hartka

Saudi Arabia

The Riyadh Desert Swingers held a raffle in September to raise money for the "Oswestry and District Talking Newspaper" in England. This "Newspaper" is actually a cassette tape that carries news of local events and poetry to



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residents who are blind or very near-sighted. Club member, Nigel Gibbs, thought of organizing the money-raising raffle when he received a newspaper clipping from his mother who lives in Oswestry. Prizes were donated by club members and, as a result, \$300 was sent to help purchase additional equipment. The Fourth Annual Riyadh Fall Festival was held the last weekend in October. Co-sponsored by the Lockheed Circle Eights and Philips Ericsson Dune Dancers, the Festival featured Jerry Story from Burlington, Iowa.

— Stuart Borise

CONVENTION, continued from page 30

sessions and highlight the main features of each one. You are welcome at any event. If you wish any additional information on the Education Program, contact the Browns at 21203 8½ Mile Rd., Southfield 48075.

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The Ways and Means Chairmen are busy. This month they are offering an attractive navy blue, nylon windbreaker with a white flannel lining which includes a Convention decal on the back. Available in children's sizes 6-8 or 10-12 at \$12.00 each, or adult sizes, small, medium, large or extra-large at \$18.00. Make checks payable to the 31st National Convention and add \$1.00 postage and handling for each jacket ordered.

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Tempo: 128

Range: HD

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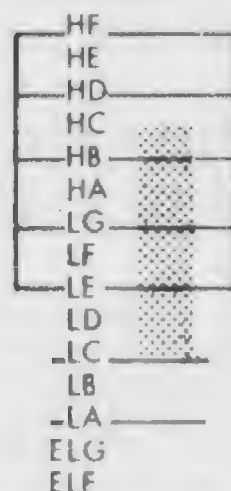
Synopsis: (Break) Sides face grand square — left allemande — weave ring — do a do — promenade (Figure) Heads square thru four hands — meet corner right and left thru — rollaway — do sa do — touch one quarter — balance — split circulate — walk and dodge — partner trade — slide thru — swing corner — promenade.

Comment: The melody line on this release may offer some problems for some callers. The range should be checked to see if caller can handle. The music is above average.

Rating: ☆☆☆

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

BLUE EYED BLONDE — The Roofers 107
Key: C, D & E Flat Tempo: 130 Range: HD
Caller: Gerald McWhirter LC
Synopsis: Complete call printed in Workshop.
Comment: A nice job by Gerald on a figure that has a lot of movement to it and is closely timed. Music has improved over previous releases and key change adds some flavor. Melody line not difficult for callers. Rating: ☆☆☆☆

To be reviewed, two copies of each release should be forwarded to this publication as soon as possible — *editor*.

BATTLE OF NEW ORLEANS — Prairie 1040
Key: A Tempo: 120 Range: HC Sharp
Caller: Chuck Donahue LA
Synopsis: (Break) Sides face grand square — allemande left — right and left grand — promenade (Figure) Head two couples square thru four hands — corner do sa do — swing thru — boys run right — ladies hinge — flip the diamond — boys trade — boys run right — half tag the line — scoot back — swing corner — promenade.
Comment: This release takes you back to many years ago when another recording company offered this. A novelty release that will probably be enjoyed for a short time. Dancers did enjoy joining the caller in counting off. Figure was adequate. Tempo seemed slow for dancers but will have to be determined by purchaser. Rating: ☆☆☆

TOO OLD — Kalox 1261
Key: B Flat Tempo: 130 Range: HF
Caller: Rocky Strickland LB Flat
Synopsis: (Break) Sides face grand square — walk around corner — turn partner by left — head ladies center — tea cup chain (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — relay the deucey — swing thru — spin the top — slide thru — swing — promenade (Break easier)



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BM 030 Grand Old Flag with Pledge of Allegiance — Mac McCullar

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dance) Sides face grand square — four ladies chain — chain back — walk around corner — see saw own — left allemande — come back promenade (Figure) Heads promenade half-way — right and left thru — square thru four hands — right hand star — heads star left — back to same two do sa do — swing thru — boys trade — run to the right — partner trade — promenade.

Comment: A rock type rhythm that callers will have to determine if their singing capabilities can handle. This reviewer recommends "a listen" to determine the use for caller or club. Rocky does a nice job. Rating: ☆☆☆

DIXIE ON MY MIND — Chinook 049

Key: A Tempo: 128 Range: HC Sharp LC

Caller: Daryl Clendenin

Synopsis: (Break) Four ladies promenade — box the gnat — swing — join hands circle — allemande left corner — weave ring — swing — promenade (Figure) Heads square thru in middle — meet sides — heads make right hand star — heads star left — same two full square thru — facing out swing corner there — promenade (Alternate figure) Heads left square thru four — meet sides make left hand star — heads star right in middle — same two left square thru four — swing corner — prom-

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enade.

Comment: Good but not outstanding as some of Chinook records are. Different figure on the alternate, offers a left square thru. Music is average with one minor key adjustment.

Rating: ☆☆☆

recording field. Use of ping pong circulate adds to dance.

Rating: ☆☆☆

OLD FASHIONED LOVE — D & R 163

Key: E Tempo: 130 Range: HC Sharp

Caller: Wayne West LB

Synopsis: Complete call printed in Workshop.

Comment: Good sound, good calling with above average figure makes this a fine release. Wayne makes his appearance back in the

DON'T YOU EVER GET TIRED — Red Boot 269

Key: D Tempo: 128 Range: HC Sharp

Caller: Don Williamson LA

Synopsis: (Break) Circle left — left allemande corner — do sa do — boys star left — turn thru — left allemande — swing own — promenade (Optional End) Sides face grand square — circle left — left allemande — promenade (Figure) Heads square thru four hands — do sa do corner — spin chain thru — girls circulate twice — turn thru — left allemande — walk



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by one — swing next — promenade.

Comment: Excellent music and nice easy figure that could be spotlighted as workshop tune this month. Dancers really enjoyed this tune and dance. Would recommend callers give it a try.

Rating: ☆☆☆☆

LOUISIANA SATURDAY NIGHT — Bogan 1334

Key: F Tempo: 132 Range: HD

Caller: Hubert Kerr LF

Synopsis: (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads prome-

nade halfway — down middle square thru four hands — right and left thru — veer left — ferris wheel — centers square thru three quarters — swing corner — promenade.

Comment: This release has a western feel to it with above average instrumental. The choreography has some of the usual movements that we are seeing regularly. Good rhythm is offered by band.

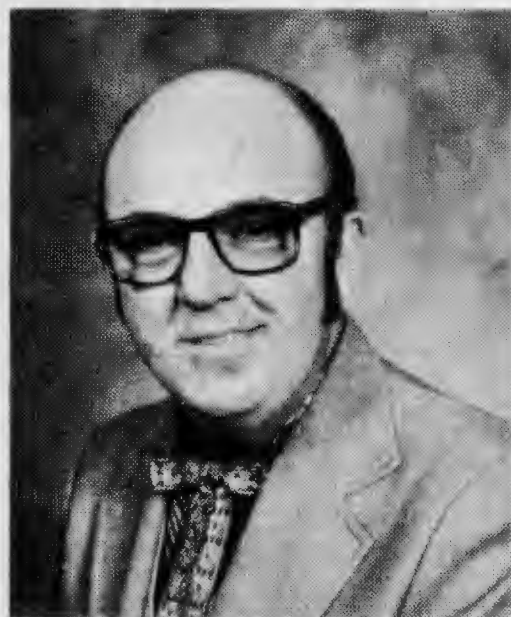
Rating: ☆☆☆

WE SHOULD BE TOGETHER — D & R 162

Key: C Tempo: 130 Range: HC

Caller: Lee Schmidt LC

Synopsis: (Break) Four ladies chain three quar-



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ters — join hands circle — rollaway half sashay — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — outside pair right hand star — heads star left in middle — same two right and left thru — double swing thru — swing corner — promenade.

Comment: A very standard figure that is often used. Music is good with outstanding rhythm featuring a good banjo instrumentalist. Easy for callers to use and instrumental might be considered for a hoedown. Rating: ☆☆☆

FOR WHAT I BEEN THINKIN' BOUT YOU — Chaparral 310

Key: B Flat **Tempo:** 130 **Range:** HD
Caller: Gary Shoemake **LB Flat**

Synopsis: Complete call printed in Workshop.

Comment: Nice melody line with a different feel in the figure movement. Chaparral music again is tops. A foot tapping rhythm feeling but yet smooth and a very fine overall release.

Rating: ☆☆☆☆

HEART OF MY HEART — Blue Star 2143

Key: F **Tempo:** 130 **Range:** HC
Caller: Marshall Flippo **LC**

Synopsis: Complete call printed in Workshop.

Comment: A real improvement in Blue Star music. An upbeat number with good choreography and well done by Flip and friend to make this an overall good buy. An old favorite that dancers enjoyed.

Rating: ☆☆☆☆☆

DON'T TAKE MY SUNSHINE AWAY — Top 25359

Key: E Flat **Tempo:** 128 **Range:** HC
Caller: Wally Cook **LB Flat**

Synopsis: (Break) Allemande left corner — at home curlique — boys run right — allemande left allemande thar — foward two and star — boys back up — shoot star Alamo style — balance — swing thru — right and left grand



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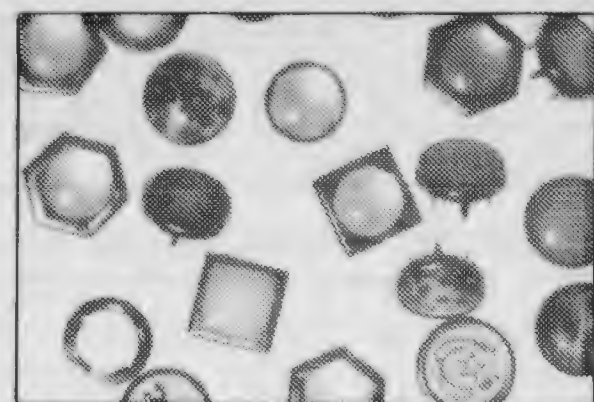
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— promenade (Figure) Head ladies chain — heads star thru — pass thru — circle up four — break make a line — curlique — coordinate — bend the line — right and left thru — slide thru — slide thru — swing corner — promenade.

Comment: An old favorite that many will enjoy. The music features a banjo and trumpet, is 'Top' all the way and that is good. Wally offers a coordinate in the dance figure.

Rating: ☆☆☆

AMERICA THE BEAUTIFUL — Gold Star 715
Key: G & A Tempo: 130 Range: HC Sharp
Caller: Cal Golden LA

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — left allemande — weave ring — do a do — promenade (Optional middle break) Sides face grand square — left allemande — promenade (Optional end) Circle left — left allemande — turn partner right — four men star by left — turn partner right — corner allemande — swing partner — promenade (Figure) Heads square thru four — with sides make right hand star — heads in middle make left hand star — same two right and left thru — swing thru — swing thru again — boys run right — promenade.

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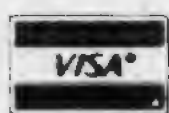
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Comment: Another patriotic release well done by Cal with good music. This release should prove of use for all. Rating: ☆☆☆☆

RIBBON OF DARKNESS — Bogan 1337
Key: C Tempo: 128 Range: HB Flat
Caller: Tim Ploch LB

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — curlique — cast off three quarters — ladies trade — recycle — pass to center — square thru three hands — swing corner —

promenade.

Comment: An overall average recording. The figure is very adequate and music as previously stated has improved on Bogan. Dancers gave record an overall fair rating.

Rating: ☆☆☆

IF YOU WANT ME — Hi-Hat 5035

Key: C Tempo: 128 Range: HC
Caller: Jerry Schatzer LC

Synopsis: (Opener & End) Four ladies chain three quarters — rollaway — circle — left allemande — weave ring — swing — promenade (Figure #1 Mainstream) One and three

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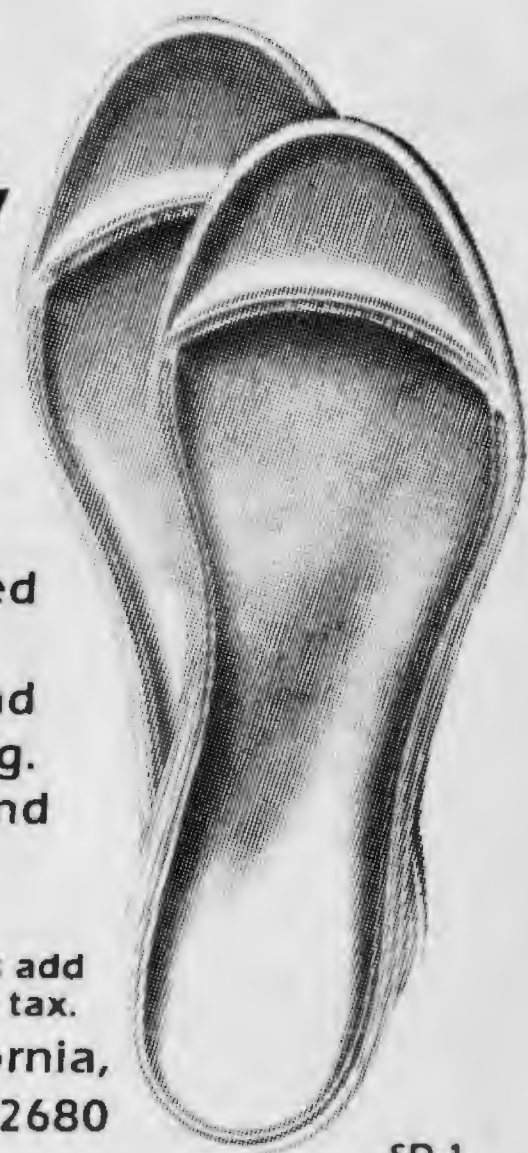
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gears — swing corner — promenade (Figure #4 Plus 2) Two and four promenade halfway — heads right and left thru — square thru four — relay the deucey — corner swing — promenade.

Comment: Plenty of dance choreography on this release with good music by Hi-Hat. Callers may have to work on phrasing but Jerry came across very well on this record. The selection of written figures for all levels is quite advantageous. Rating: ☆☆☆☆

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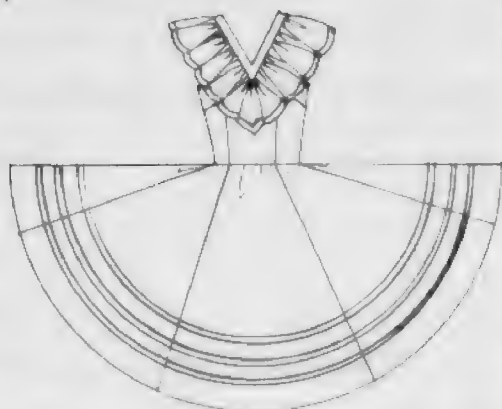
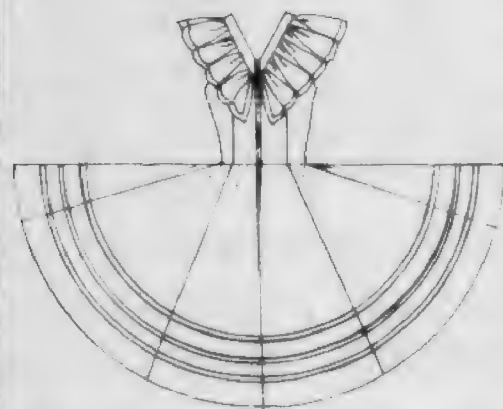
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Caller: Elmer Sheffield

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Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads square thru four hands meet sides make right hand star — heads star left once around — do sa do corner — swing thru two by two — boys trade — turn thru — left allemande — promenade.

Comment: A novelty and popular tune that has hit the charts by the Oak Ridge Boys. This record would be good for callers to team up on and have fun with. Easy melody and very standard figure. Dancers had mixed emotions. Key change added flavor. The omission

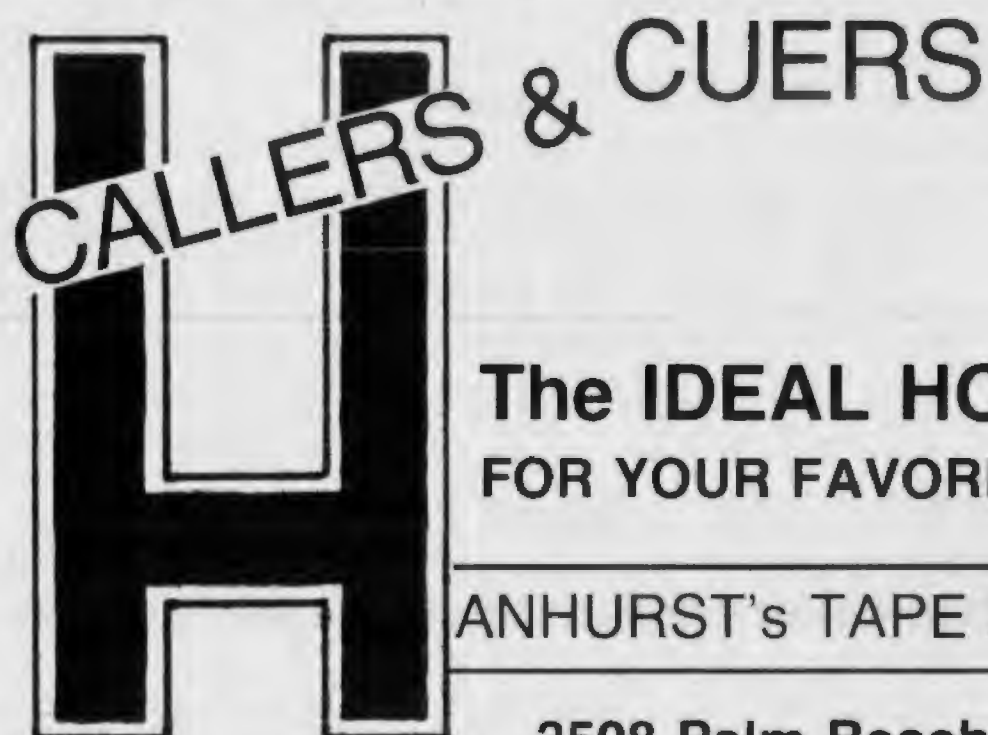
of background voices on instrumental side detracted from the call. Rating: ☆☆☆☆

IF I KEEP ON GOING CRAZY — D & R 161

Key: G **Tempo: 132** **Range: HE**

Caller: Nelson Watkins **LD**

Synopsis: (Break) Four ladies promenade — swing with own — join hands circle — allemande corner — weave ring — do sa do — promenade (Figure) Head two right and left thru — square thru — sides face grand square — heads cloverleaf — into middle star thru — do sa do — pass thru — swing corner — left allemande new corner — promenade.



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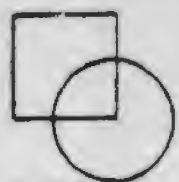
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HOEDOWNS

REB 104 LITTLE LIZA/CLOGGERS HOEDOWN

REB 101 CRAWDAD/LUCKY



Rick Boswell

Produced by Sam Atkinson — Distributed by Corsair-Continental Corp.

Comment: A good tune that is simple for call execution plus a strong rhythm background. The figure is Mainstream and offered no problems for dancers. Good instrumental but callers must be ready to go quickly from opening figure to main figure. Rating: ☆☆☆☆

HOEDOWNS

DOC — Old Timer 002

Key: G

Tempo: 130

Music: The Old Timer & Friend — Vibes, Guitar, Banjo, Bass

RIVERSIDE HOEDOWN — Flip side to Doc

Key: G

Tempo: 130

Music: The Four Squares

Comment: The Doc side seems to lack body in the offering musically speaking. The novel idea of only a banjo and rhythm may be acceptable but not to this reviewer. The Riverside hoedown has more musical quality and could be used as a singing call. The two sides do not seem to feel like square dance hoedowns. Rating: ☆☆☆

SLEEPY — Old Timer 001

Key: C

Tempo: 128

Music: Patrick McDonald & The Old Timer — Vibes, Guitar, Bass

MOUNTAIN DEW — Flip side to Sleepy

Key: G

Tempo: 130

Music: The Four Squares

Comment: Sleepy and Mountain Dew seem to be the old and new backed up, Mountain Dew being the old and Sleepy the new. The Sleepy sounds pretty but does not offer a hoedown feeling to this reviewer. The old Mountain Dew is a re-issue with a traditional sound.

Rating: ☆☆☆

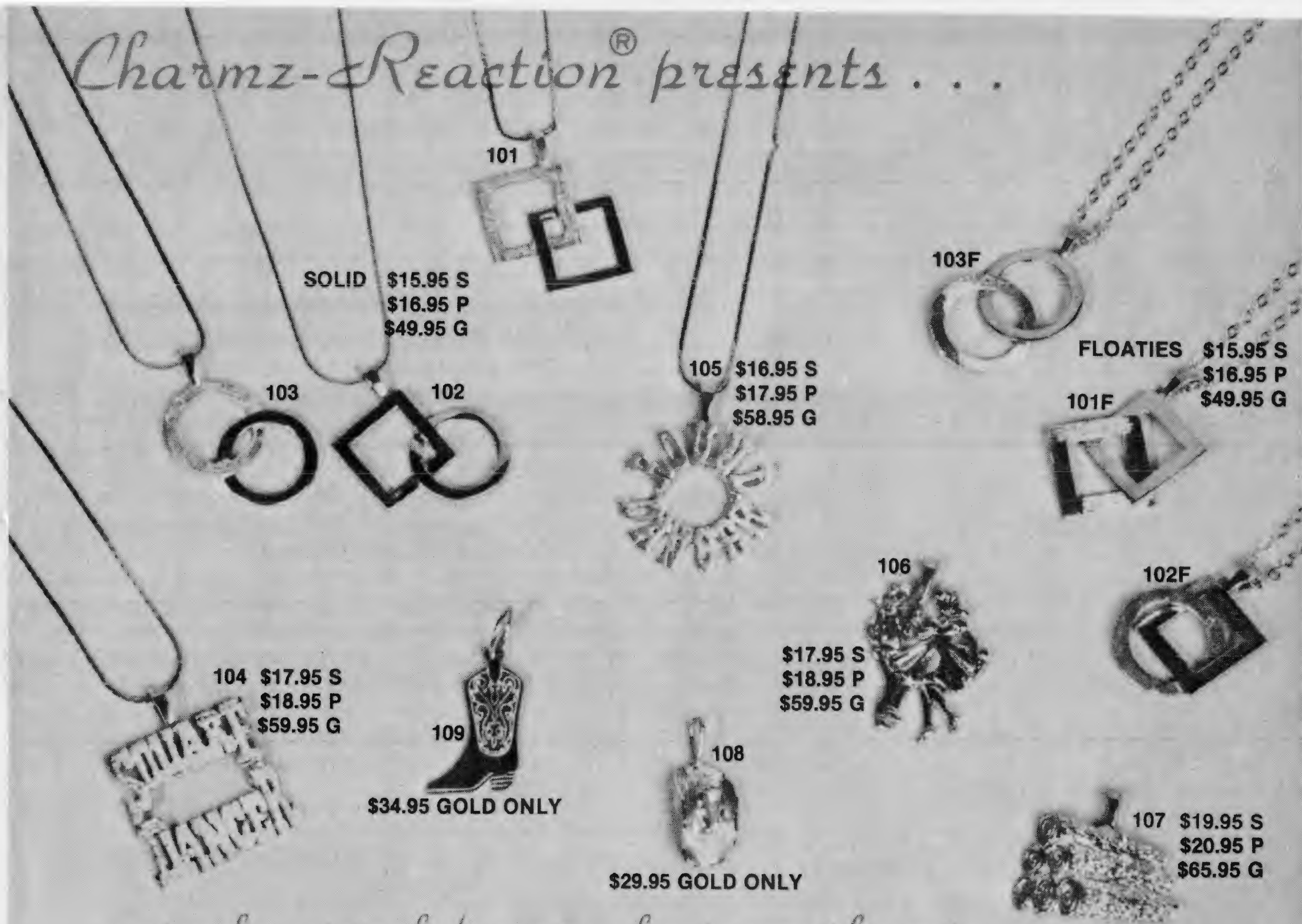
WINDY CITY — Hi-Hat 645

Key: E Flat

Tempo: 128

Music: Del Kacher — Bass, Guitar, Piano, Steel Guitar, Drums

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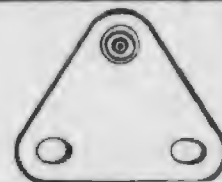
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BIG "D" — Flip side to Windy City

Key: A

Tempo: 128

Music: Del Kacher

Comment: An instrumental that seems to carry a melody line that callers will have to distinguish for themselves. The instruments are well played but to this reviewer sound more like a singing call arrangement. This should not bother callers. Rating: ☆☆☆

GRUMPY — Old Timer 004

Key: C

Tempo: 128

Music: Patrick McDonald & The Old Timer

— Guitar, Bass, Fiddle

ORANGE BLOSSOM SPECIAL — Flip side to Grumpy

Key: A

Tempo: 138

Music: Arkansas Mountain Boys

Comment: Grumpy offers nothing but a bass guitar and rhythm accompaniment as a hoe-down. It is a novelty arrangement without heavy musical backing. The Orange Blossom Special is very standard and is a re-release that has been around before. Once again you receive the old and the new kind of hoedown. The Orange Blossom Special is more novel than usable. Rating: ☆☆☆

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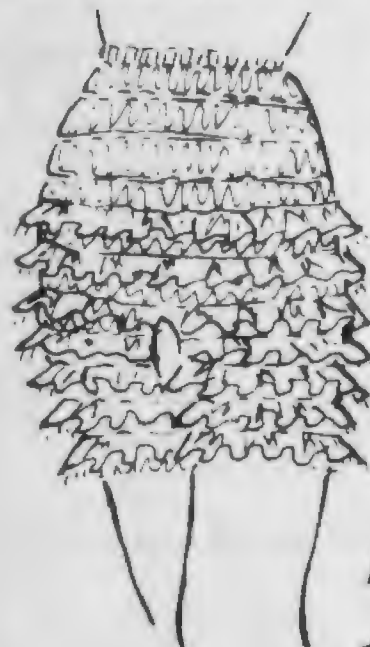
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BACK DOOR — Flip side to Front Door

Key: F & G **Tempo: 126**
Music: Del Kacher

Comment: Two hoedowns that are average in their execution. Callers again will have to determine their need and preference. The Front Door side offers more life than Back Door but seems more like a singing call. Callers may find themselves using melody line consis-

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tently. This reviewer leans toward Front Door.
 Good musical qualities. Rating: ☆☆☆

JUST RHYTHM — Kalox 1262

Key: A **Tempo: 130**
Music: Wayland's Smajstria's Band — Bass,
 Guitar, Banjo, Fiddle

YA READY — Flip side to Just Rhythm

key: G **Tempo: 120**
Music: Kalox Rhythm Boys Band — Bass, Gui-
 tar, Banjo, Fiddle

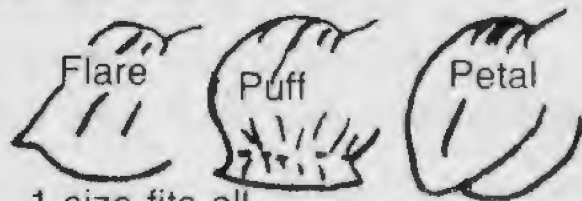
Comment: "Ya Ready" offers a slight melody with good supporting instrumentation featur-

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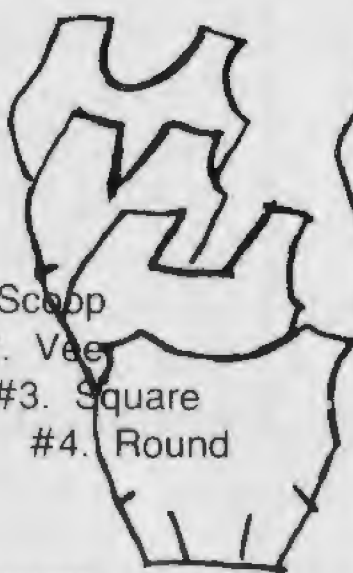
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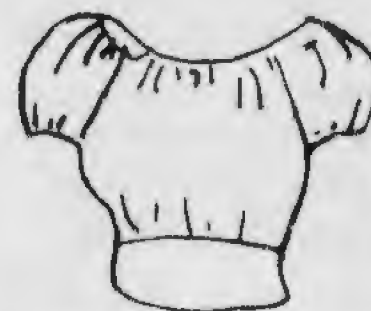


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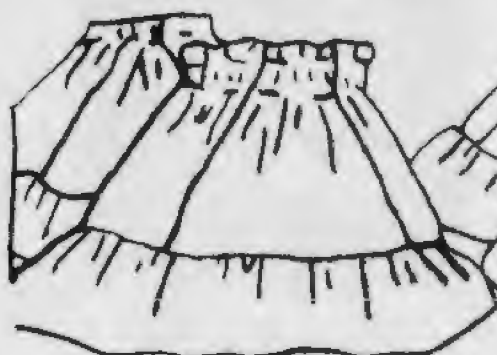


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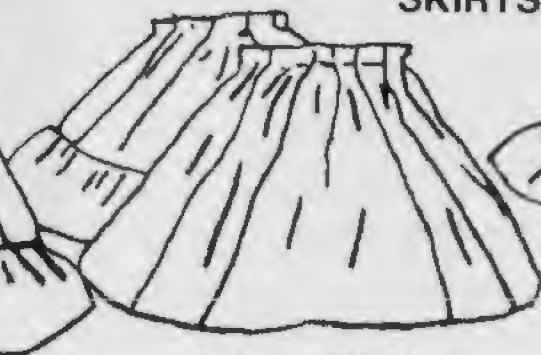
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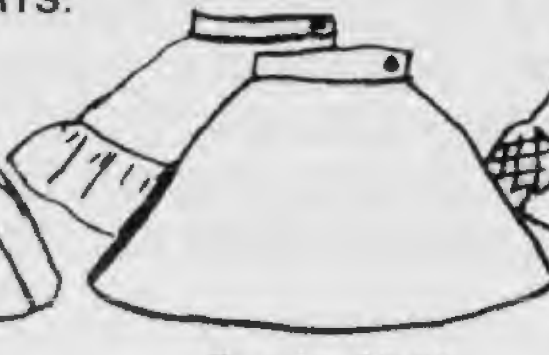
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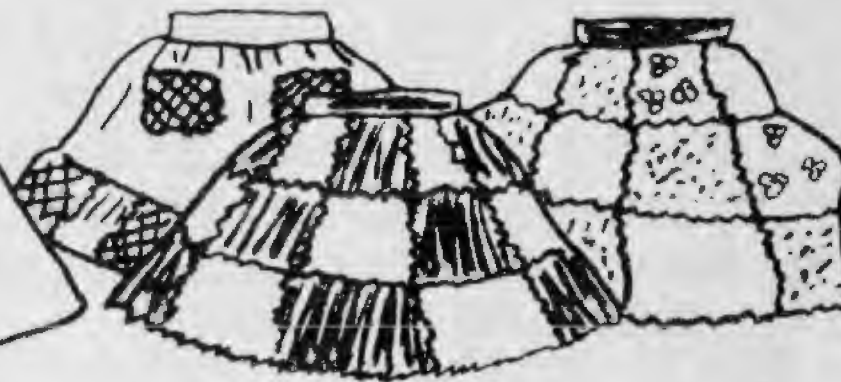
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ing a fiddle and guitar on lead. "Just Rhythm" seems to lack the luster or drive many hoe-downs have. If slower, it is smooth in its recording and some callers may prefer it as it offers some musical breaks. This reviewer leans toward "Ya Ready." Rating: ☆☆☆

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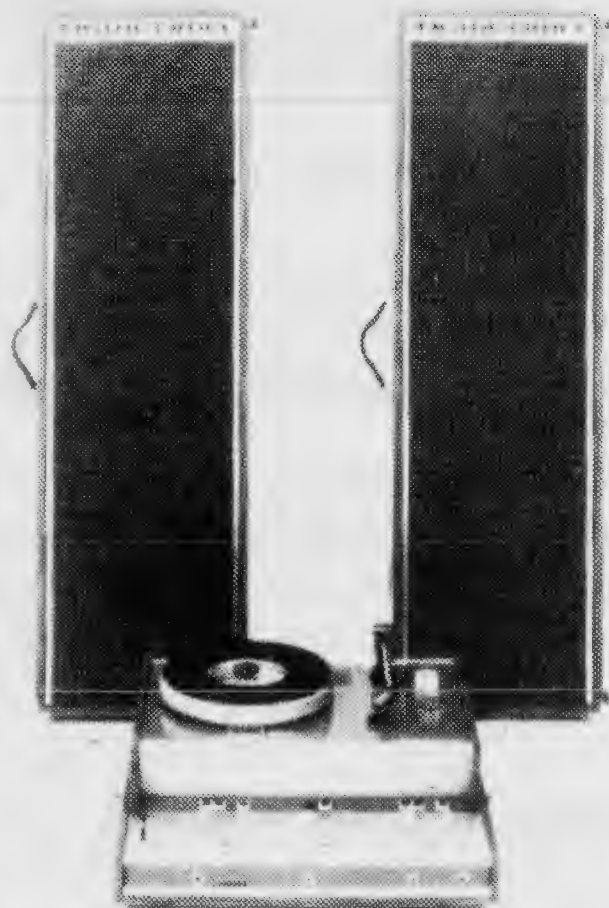
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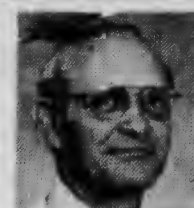
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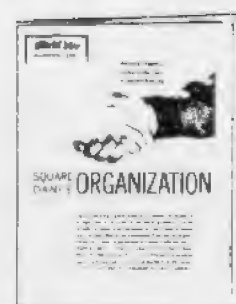


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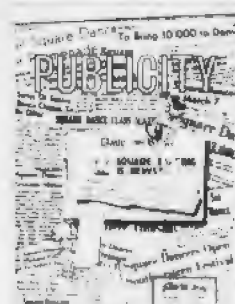
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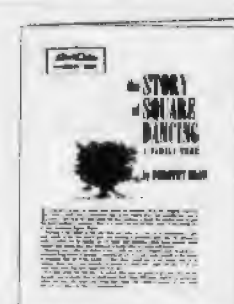
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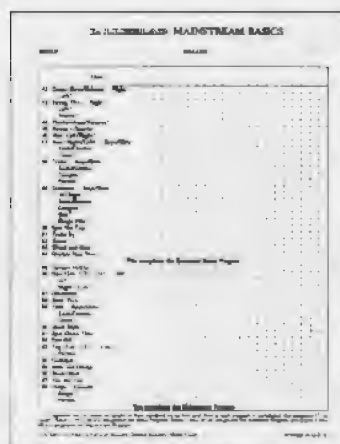


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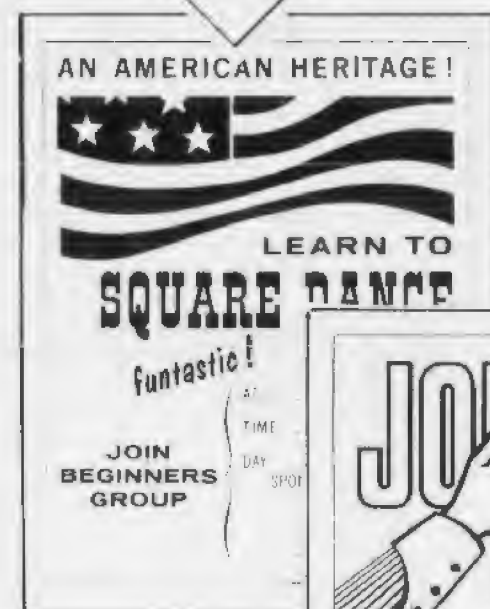
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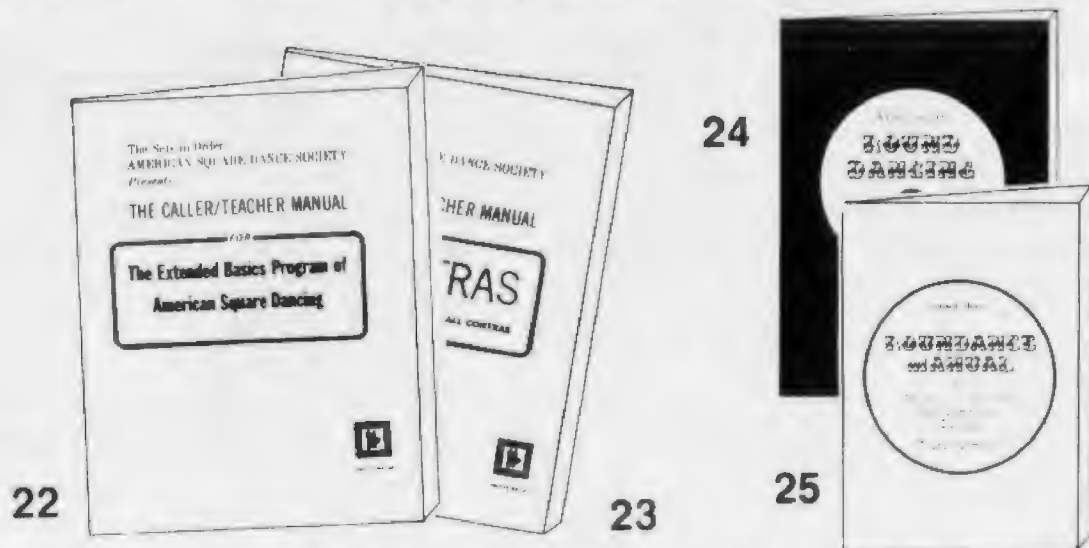
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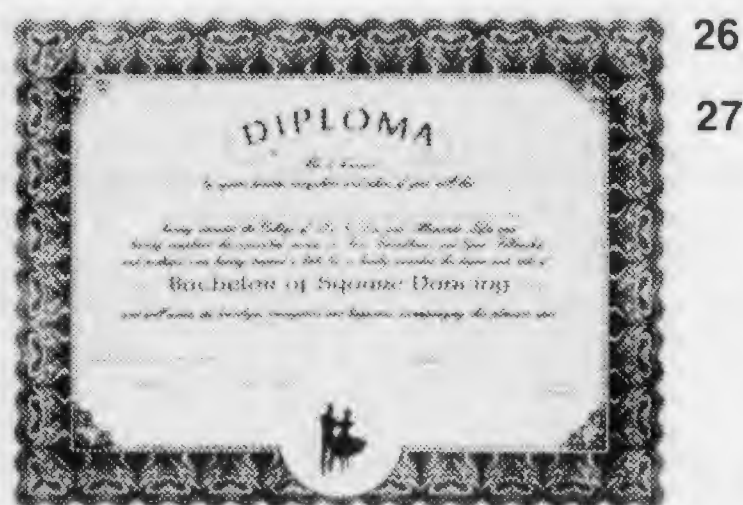
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Jan. 29-31 — Oregon Mid-Winter Festival,
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Jan. 30 — Y-O-8 Charity Dance, Heman Park
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Joe Higgins of Little Rock, Arkansas,
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Stewart Benedict, Roseville, California,
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